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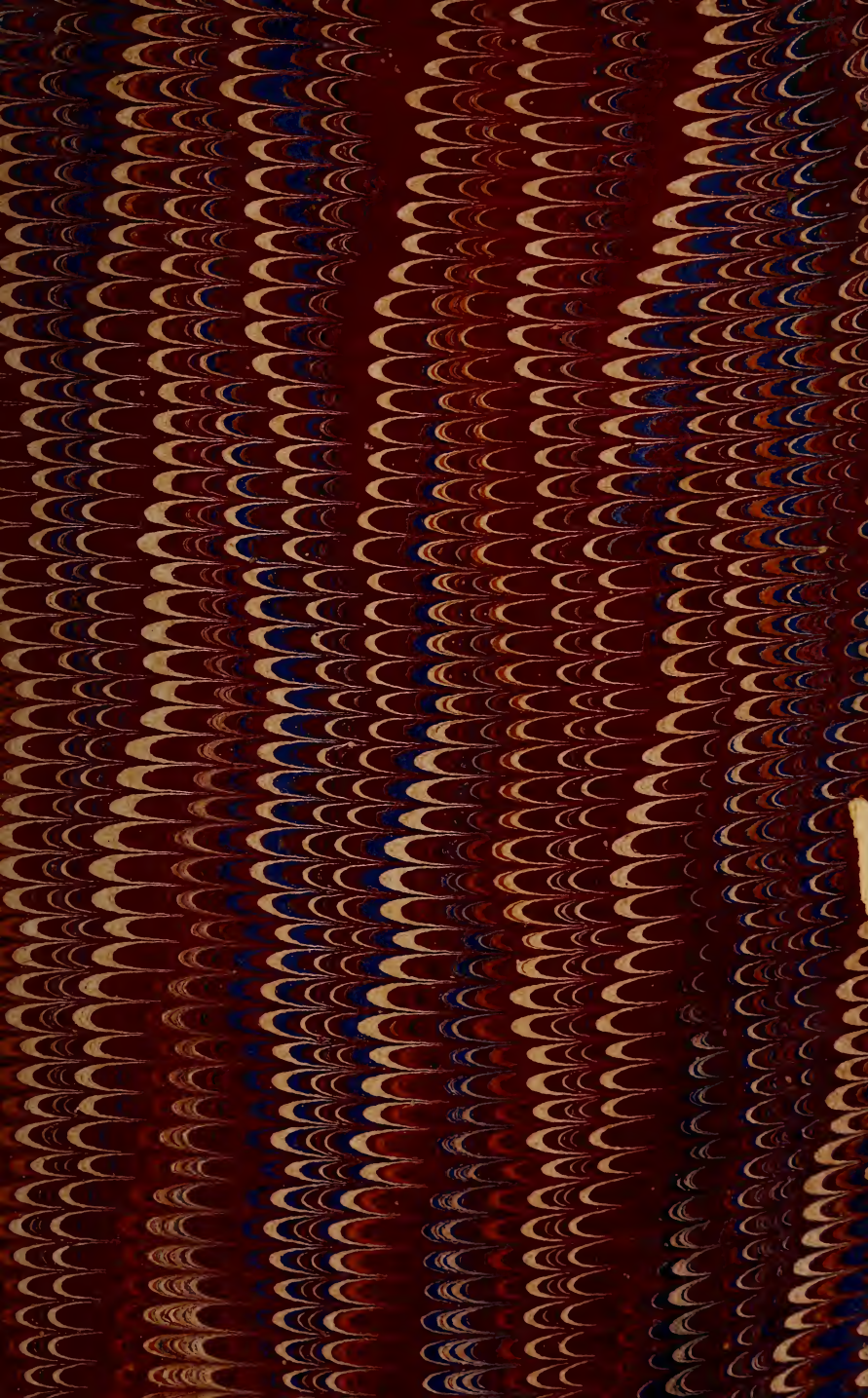
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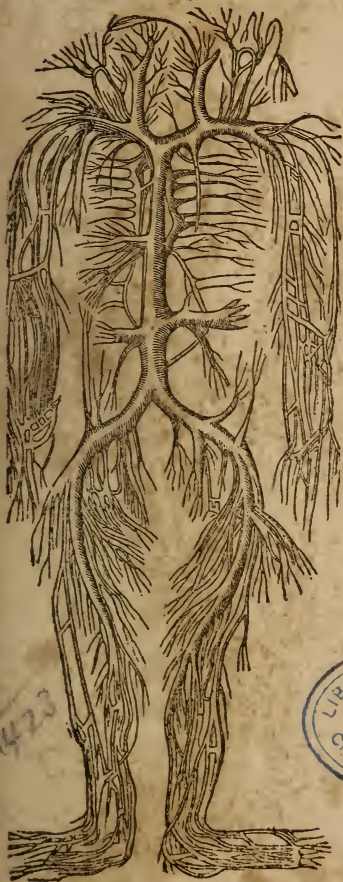




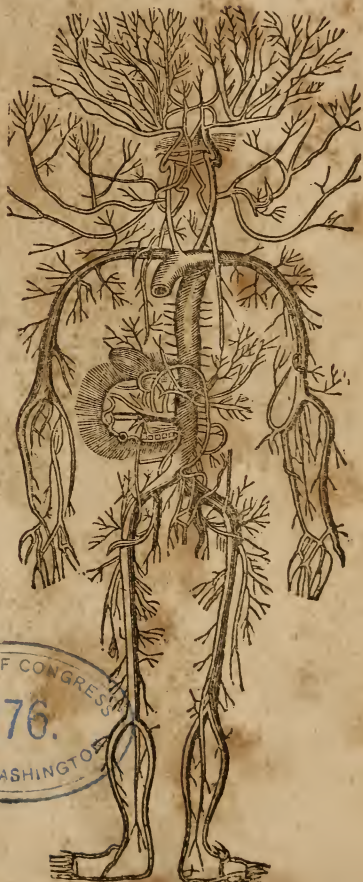
ABSTRACT
OF
ELOCUTION AND MUSIC,
IN ACCORDANCE WITH THE
PRINCIPLES OF PHYSIOLOGY AND THE LAWS OF LIFE,
FOR THE
DEVELOPEMENT OF BODY AND MIND.

BY PROFESSOR BRONSON.

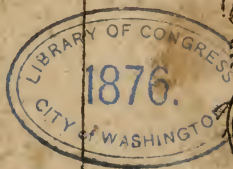
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The Venous System.



The Arterial System.



AUBURN:
Henry Oliphant, Book and Job Printer,
Journal Office, Exchange Buildings.

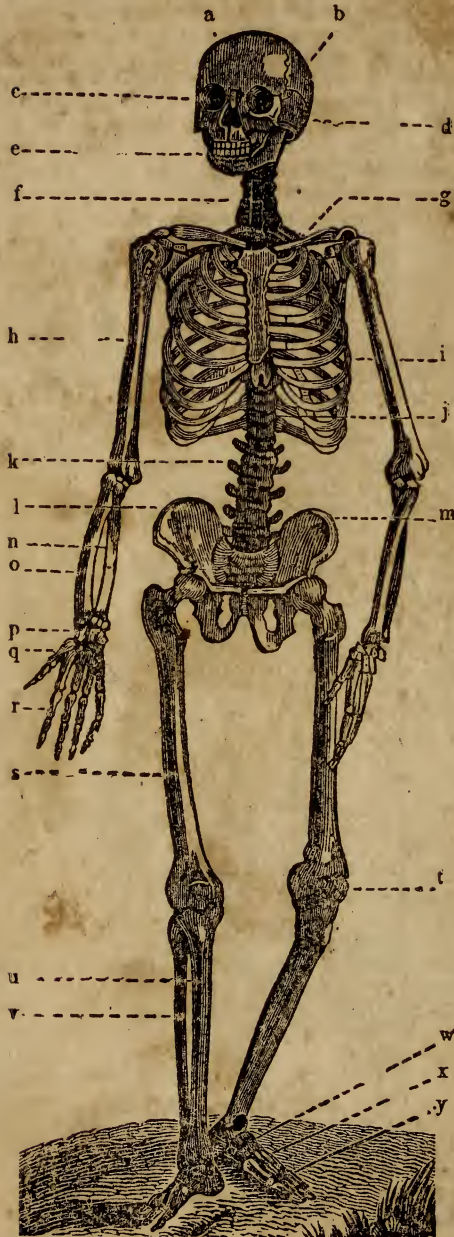
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II

Human Skeleton—(Front View.)

Side View of Brains, Spine, &c.



REFERENCES.—For explanation of these two Engravings, see opposite page.

THE VENOUS SYSTEM.—The blood flows constantly through the veins on its way to the heart, which propels it to the lungs to be purified by the air which we inhale: this system is represented by the first engraving: here are the principal veins of the body; the large one in the centre, is the *VENA CAVA*, into which all the minor veins empty themselves. It should be observed that the veins are more on the external surface than the arteries; seen in the skeleton of the manikin.

THE ARTERIAL SYSTEM.—When the blood has been purified, as above mentioned, it is returned to the heart, which sends it throughout the Arterial System, represented by the second engraving: the main artery in the centre, is the *AORTA*, which communicates with the heart, where it appears cut off. As a small proportion of the blood is appropriated, on its circulation through the body, a connexion of the arteries and veins is seen to be necessary; which is effected by what are called the capillary vessels; i. e. very minute branches of the arterial system into similar ones of the venous system, through which the globules of blood pass, as it were, Indian file.

REFERENCES—to the front view of the skeleton on the opposite page. A, Frontal Bone: B, Parietal bone; C, orbit: D, Temporal bone: E, Lower jaw: F, Cervical vertebræ, bones of the neck: G, Clavicle or collar bone: H, Humerus, or fore arm: I, Ribs: J, Dorsal vertebræ: K, Lumbar vertebræ: L M, Iliac bones; N, Ulna or elbow bone: O, Radius, or spoke bone: P, bones of the carpus or wrist: Q, bones of the Metacarpus or fore wrist: R, Phalanges or joints of the fingers: S, Femur or thigh bone: T, Patella or knee pan: U, Tibia or shin bone: V, Fibula or brace bone: W, Tarsis or ankle: X, Metatarsus or fore ankle: Y, Phalanges or joints of the toes.

REFERENCES, to the 2d engraving on the opposite page. Half of the Head; Spinal column, &c. Cerebrum, (a); Cerebellum, (b); medulla oblongata, (g); spinal marrow, (c d); and the nerves of organic life in the centre at the left.

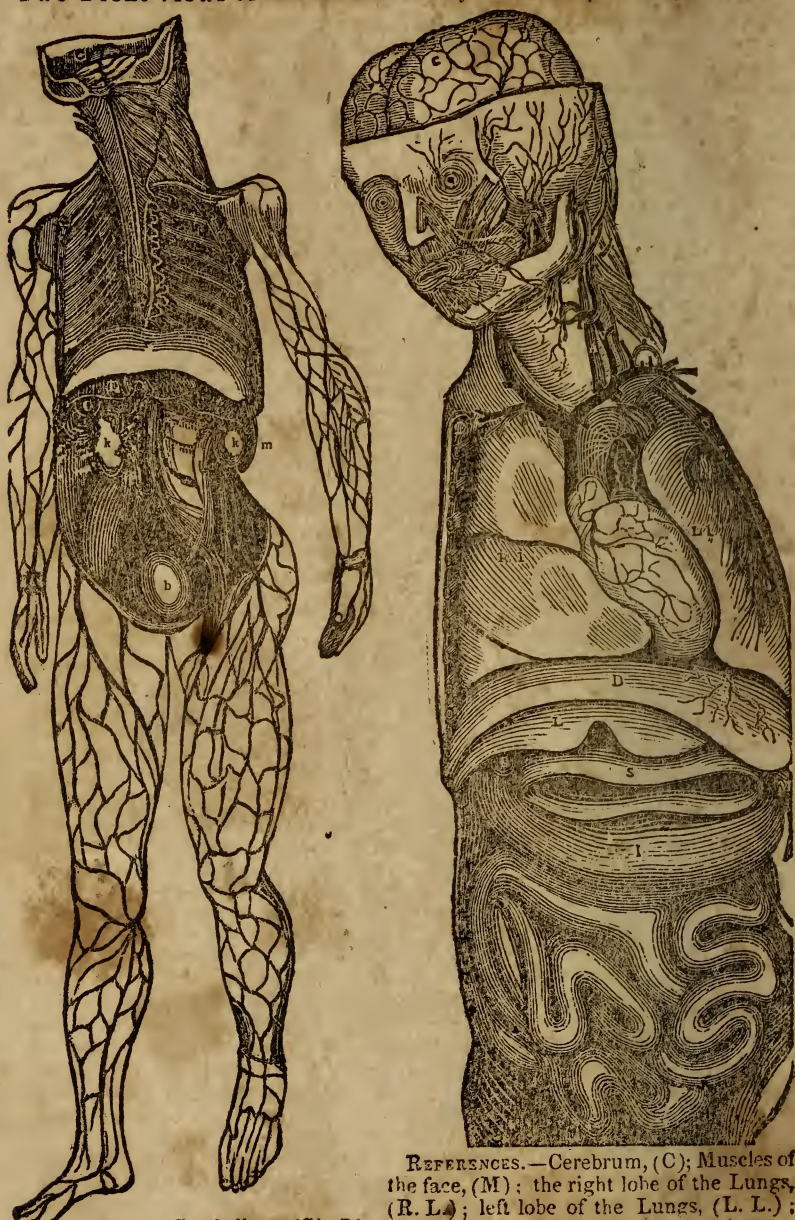
The Skeleton outline of a part of the Manikin, on the fourth page, shows the

front part of the Cerebellum, (C) or little brain; which is the region of feeling, and thence manifested throughout the whole body through the nervous system: the ribs are distinctly seen with their cut ends; the heart and lungs, (called lights in animals,) are taken out, so that the upper and front parts of the Diaphragm, (called midriff in brutes,) are clearly seen; the Thoracic Duct running up the Back Bone from the Diaphragm; the Liver, (L) under this muscle, lying principally on the right side; the Gall Bladder, (G); the Kidneys, (k k); large Veins and Arteries below, the intestines being taken away; the Bladder, (b) and the urethras conducting to it, and the Milt, just without the left kidney. The lines running over the surface of the arms and lower extremities represent the Veins. Study the whole very thoroughly.

In the outlines of the more important parts of the MANIKIN, on the fourth page, may be seen on the top, the cerebrum (C.) or large brain, (which is the region of thought,) the top of the skull being removed; the muscles (M.) about the mouth, nose, &c. the large arteries and veins running up and down the neck; the lungs; right lobe (R. L.) and left lobe (L. L.) and the heart between them; the diaphragm (D.) and the liver (L.) under it; the gall (G.) the stomach (S.) left open, and the other digestive organs (I.) the milt (M.) on the right of reader. The cerebrum is divided into two hemispheres, at the black line in the centre; the veins and arteries are seen on the right part of it, the veins on the skull below where the brain is seen; the large arteries and veins running to each arm; the ends of the ribs on the right and left: the left lobe of the lungs is exposed so as to show the internal structure; to wit, the branches of the bronchial tubes, the continuation of the veins and arteries: let the engravings be examined minutely and often, till a perfect picture of them is formed in the mind.

NOTE. Some idea of the great expense of getting up this little book, may be conceived from the fact, that the expense for the two engravings from the Manikin on the fourth page, cost sixteen dollars.

Two Front Views of the Manikin.—By Dr. Auzoux, of Paris, France.



REFERENCES.—Cerebrum, (C); Muscles of the face, (M); the right lobe of the Lungs, (R. L.); left lobe of the Lungs, (L. L.); Heart between the lobes; the Diaphragm, (D); Liver, (L); Gall, (G); Stomach, (S), (B.); Milt, (M.); lines, the Veins.

REFERENCES.—Cerebrum, (C); Muscles of the face, (M); the right lobe of the Lungs, (R. L.); left lobe of the Lungs, (L. L.); Heart between the lobes; the Diaphragm, (D); Liver, (L); Gall, (G); Stomach, (S), (B.); Milt, (M.); Intestines, (I.)

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1. This ABSTRACT is designed expressly for his Pupils, until the larger work shall be published; which will be in a few months: it is a mere SKELETON, into which PRACTICE must breathe the breath of LIFE.

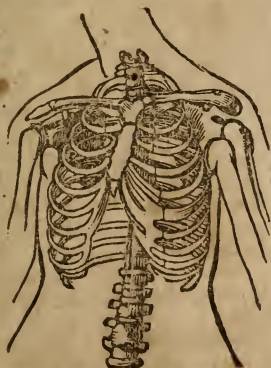
2. The lungs should be comparatively quiescent in breathing and speaking; and the dorsal and abdominal muscles used for both purposes. All children are naturally right in this particular, but become perverted during their primary education; hence, the author introduces an entirely new mode of learning the letters, of spelling, and teaching reading *without* a book, and then *with* a book; the same as we learn to talk. The effort to produce sounds, and to breathe, must be made from the lower muscles above alluded to; thus, by the practice of expelling, (not exploding) the vowel sounds, we return to truth and nature.

3. The following engraving of the thorax, &c. will assist the learner in understanding this part of the subject: observe the windpipe is analagous to the nose of the bellows, the lungs to the sides, and the abdominal and dorsal muscles to the handles:

Larynx.

Windpipe.

Collar bone.
Bronchia.
Heart and
Lungs.
Diaphragm.
Short Ribs.
Dorsal and
Abdominal
Muscles.



4. Here is a view of a well developed and naturally proportioned chest; with breadth and space for the lungs, the short ribs thrown outwardly, affording ample room for the free action of all the organs necessary to sustain life; it is the true model of the form of one who would live to a good old age.

5. No one can enjoy good health when the thorax is habitually compressed; which diminishes the capacity of the lungs for receiving the necessary air to arterialize or purify the blood, and prevents the proper action of the diaphragm. The following engraving shows the alarming condition of the thorax when compressed by tight lacing; a practice that has hurried, and is now hurrying, hundreds of thousands to a premature grave, besides entailing upon the offspring an accumulation of evils too awful to contemplate. What is the difference between killing one's self in five minutes with a razor, and doing it in five years by tight lacing, or intemperance? As the skin is the safety valve of the system, our clothing should never be so tight as to prevent the air coming between it and the body.



6. Here is an outline of the chest or thorax of a female, showing the condition of the bones of the body, as they appear after death, in

every one who has habitually worn stays and corsets, enforced by tight lacing. 'But,' says one, 'I do not lace too tight.' If you lace *at all*, you most certainly do, and will sooner or later experience the dreadful consequences. Observe,—all

the false or short ribs, from the lower end of the breast bone, are unnaturally cramped inwardly toward the spine, so that the liver, stomach, and other digestive organs in that vicinity, are pressed into such a small compass, that their functions are greatly interrupted, and all the vessels, bones and viscera are more or less distorted and enfeebled.

7. Every time the heart beats there is a certain quantity of blood thrown from it into the lungs for the purpose of being arterialized, or revived by the oxygen of the atmospheric air which we inhale. That is, when the blood is first thrown from the heart into the lungs, it is mixed with what is called CARBON, and which would produce death if not separated from the blood; and a certain part of the atmosphere which we breathe is called OXYGEN, which is the vital part of air; now when this OXYGEN and that CARBON come together in the air cells of the lungs, they unite and form what is called CARBONIC ACID GAS, and in this state is exhaled. Every one is so constructed as to require a certain amount of air to sustain the life and promote the health of the body; consequently, if by compression or sitting, &c. in a bent position, the capacity of the lungs be diminished, in that proportion will the health be impaired, and life shortened.

DIRECTIONS.—Let the position be erect, and the body balanced on the heel of the foot upon which you stand; then banish all care and anxiety from the mind; let the forehead be perfectly smooth; the lungs entirely quiescent, and make every effort from the abdominal region. To expand the thorax, strike the PALMS of the hands together before, and the backs of them behind, turning the thumbs outward: do all with a united action of the whole body and mind; the center of exertion being in the small of the back; be in earnest, but husband your breath and strength, breathe often, and be perfectly free, easy, independent, and natural.

ELEMENTS OF LANGUAGE.

We have sixteen Vowel sounds, and twenty eight Consonant sounds.

8. VOWELS.—A—has four Regular Sounds. 1st, Name sound, or long—**ALE**: ape, ate, aye; a-ble, a-corn, a-ged,

al-ien, an-cient, an-gel, az-ure; a-pri-cot, brace-lets, pa-tri-ots, ma-tron, a-ries, a-the-ism; fa-cing, ga-ble, hair-y, cor-sair, sa-pi-ent, jail-or, dan-gers, la-dy, manger, na-ture, pa-tron, pears, sa-cred, square, za-ny.

9. *Elocution*, is an Art, that teaches me how to manifest my *feelings* and *thoughts* to others, in such a way as to give them a true idea, and expression, of *how* and *what* I feel and think; and in so doing, to make *them* feel and think as *I* do. Its object is to enable me to communicate to the hearers the *whole truth*, just as it is; in other words, to give me the ability to do perfect justice to the *subject*, to them, and to *myself*.

10. A and E having the same sound. Care-ful, parents, ha-lo, gra-tis, pas-try, la-tent, ma-gi, sa-li-ent, lit-er-a-ti, mus-ta-ches, hare, dare, bear, cam-bric, fair, na-ti-cial, cater, chas-ten, drain, (not dreen,) nape, ra-tion-al, rai-sins, stairs, sa-vor, to tear, bo-quet, hey-dey, ere-long eyre, ey-ry, hein-ous, heir, feint, hey-day, o-bei-sance, pray, scarce, trey, whey;—there and where with all their compounds; as there-fore, where-fore, &c. Where-e'er I go, where-e'er I am, I ne'er will take their whey.

11. The means to be used thus to make known my feelings and thoughts, are *tones, words, looks, actions* and *silence*: whence it appears, that the *body* is the grand medium of communication between myself and others; for *by* and *through* the *body* are tones, words, looks and gestures produced. Thus I perceive that the *mind* is the *active* agent, and the *body* the *passive* agent; that *this* is the *instrument* and that the *performer*.

NOTES.—1. Guard against *caricaturing* this sound of *a*, before *r*, in the same syllable, by giving it too much *stress* and *quantity* in such words as air, pa-rent, dare, pare, chair, bear, &c.; also the prevalent custom of giving it a *flat* sound, like that often given to *e*, in the word *beat*. To do this sound justice, drop the under jaw at least half an inch and open the lips an inch, projecting them so as to bring the corners forward like the rim of a funnel, they, there, (their and theyr,) whey, wheyr, (where). 2. It would be just as proper, in *prose*, to say, "where-ee-ver I go, where-ee-ver I am, I nee-ver shall see the more;" as to say,

in *poetry*, when abbreviated, "Where-*ee'*-er I go, where-*ee'*-er I am, I *nee'*-ver shall see thee more;" instead of—as in the examples.

12. THE SECOND SOUND OF A IS GRAVE, OR ITALIAN.—Ah, alms, arc, are, arms, art, aunt, al-monds, ar-dent, ar-gent, ar-gue, ar-te-ry, sar-sa-pa-ril-la, a gape, balm, pa-pa, fa-ther, halves, heart, psalm, paths, qualm, salve, the ayes and noes, a-re-na, ef-flu-vio, laun-dress, bravo, demand, ma-nil-la, calm, daunt, flaunt, gaunt-let, half, jaunt, hearth, launch.

13. There are then, it appears, two kinds of language, an *artificial* or *conventional* language, consisting of *words*; and a *natural* language, consisting of tones, looks, actions and silence; the former is addressed to the *eye* by the *book*; and to the *ear* by *speech*, and must thus be learned; the latter addresses itself to both *eye* and *ear*, at the same moment, and must be thus acquired, so far as they can be acquired. To become an *elocutionist* I must learn both these languages; that of art and science, and that of the *passions*, to be used according to my subject and object.

14. A is generally grave, when by itself, and at the end of words. A man saw a horse in a field as he came a-long. Li-ma, com-mand, a-bode, a-tone, No-ah, Se-lah, Cu-ba, I-o-ta, Sa-rah, Mec-ca, Me-di-na, In-di-an-a, dog-ma, lam-i-na, a di-plo-ma, vil-la, so-fa, neb-u-la, a for-mu-la, craunch, guard, hab, haunt-ed, jaun-dice, daunt, maund, mam-ma, haunch, pi-quant, par-tridge, taunt, saunter, ma-ster, vaunt-eth, ba-na-na-tree.

15. In making the vowel sounds, by expelling them, great care must be taken to convert all the breath that is emitted into pure sound, so as not to chafe the internal surface of the throat, and produce a tickling or hoarseness. The happier and freer from restraint the better; in laughing, the lower muscles are used involuntarily; hence the adage, 'laugh and be fat.' In breathing, reading and speaking, there should be no rising of the shoulders, or heaving of the bosom; both tend to error and ill health. Beware of using the lungs; let them act as they are acted upon by the lower muscles.

16. Words, I see, are among the principal means used for these purposes;

and they are formed by the organs of *voice*; these two things, then, demand my first and particular attention. *words* and *voice*; *words* are composed of letters, and the *voice*, is the effect of the proper actions of certain parts of the body, called vocal organs; which two mighty instruments, words and voice, must be examined analytically and synthetically.

17. THE THIRD SOUND OF A IS BROAD, OR GERMAN—All; aught, awe, au-burn, auc-tion, aus-pice, aw-ful, awn-ing, almost, au-di-ble, au-di-ence, au-to-graph; bal-dric, dau-phin, fal-chion, gawk-y, groat, daughter, law-less, nau-se-ous, palfrey, sauce-box, Tau-rus, tea-sau-cer, thwart-ed.

18. The more perfect the medium, the better will it subserve the uses of communication. Now, by analyzing the constituents of words and voice, I can ascertain whether they are in a condition to answer the varied purposes for which they were given: and fortunately for me, while I am thus analyzing the sounds of which words are composed, I shall, at the same time, become acquainted with the organs of voice and hearing, and gradually accustom them to the performance of their appropriate duties.

19. *A and O having the same sound.*—Bau-ble, calk-er, drawl, fau-cit, haul, bought, lau-re-ate, pal-sey, saus-age, ought, bal-sam, caught, shawms, mawk-ish, want, because, thought, sward, (not soard,) taught, fought, plau-dit, wrought, sauce-pan, cough, sought. All were appalled at the thralldom of Walter Raleigh, who was almost scalded in a caldron of water.

20. Since the body is the grand medium for communicating feelings and thoughts, as above mentioned, I must see to it that each part performs its proper office, without infringement or encroachment. By observation and experience, I perceive that the mind uses certain parts for specific purposes; that the *larynx* is the place where vocal sounds are made, and that the power to produce them is derived from the combined action of the abdominal and dorsal muscles.

21. THE FOURTH SOUND OF A IS SHORT.—At: acts, adds, aft, and, anis, apt, ash, asp, ab-bess, ab-ject, ac-cent,

ac-me, ac-tors, ad-age, ad verb, af-ter, a-gate, al-ga, an-swers, an-thems, aspects, at-las, ca-bal, bar-rel, rath-er, as-par-a-gus, ap-par-el, ac-id, As-phal-tic, al-i-bi.

22. That the body may be free, to act in accordance with the dictates of mind, all unnatural compressions and contractions must be avoided; particularly, cravats and stocks so tight around the neck, as to interfere with the proper action of the vocal organs, or larynx; also, tight waistcoats; double suspenders, made tighter with straps; elevating the feet to a point horizontal with, or above, the seat; and lacing, of any description, around the waist, impeding the freedom of breathing naturally.

23. A SHORT.—Bade, en-am-el, forbade, fa-cil-i-ty, gal-ax-y, jave-lin, male-content, mal-e-factor, chance, gras-p, canal, chant, japan, fal-low, gran-a-ry, radish, block and tackle, tar-iff, bal-samic, plaster, rap-id, guar-an-tee, rail-le-ry, scath'd, mat-ter, plaid, ca-pa-ci-ty; past, shaft, staff, tas-sel, wag-on, Ath-ens, dance, France, Feb-ru-a-ry.

24. Having examined the structure of the body, I see the necessity of standing, at first, on the left foot, and the right foot a few inches from it, where it will naturally fall when raised up, and pointing its heel toward the hollow of the left foot; of throwing the shoulders back, so as to protrude the chest, that the air may have free access to the air-cells of the lungs; of having the upper part of the body quiescent, and the mind concentrated on the lower muscles, until they will act voluntarily.

25. Beware of clipping this sound of A, or improperly changing it: especially, in such words as I c'n go; you c'n see; they c'n come; instead of—I can go; you can see; they can come; also, he cun hear, for he can hear, &c. Only open the mouth wide, and all such errors can be avoided; but do not lay unnecessary stress on them in trying to pronounce correctly.

A, as in *ate*, in *verbs*, is always long; but in other parts of speech, of more than 1 syllable, it is generally short, unless it is under the *full* accent, or *half* accent. Examples by contrast; Did you intimate that to my intimate friend? Appropriate that to your own appropriate use.

26. E HAS TWO REGULAR SOUNDS.—First, *Name Sound*, or long.—EEL: ear, ease, eat, eke, ea-ger, ea-gle, ea-sel, easy, e-den, e-dict, e-dile, e-gress, ei-ther, e-poch, e-qual, c-ther, ev'n, e-vil; e-pit-o-me, e-go-tism, e-quinox, ev'n-tide, shriek, prem-ier, tre-mor; beard, fe-brile, genial, hero, in-vei-gle, jeer, keel, lei-sure, nei-ther, pæ-an, mead, teh-hee, weal; de-crease, bleat, creak, pierce, ne-gro, ple-na-ry, se-cre-tion; the era of me-te-ors pre-cedes the e-poch of tremors.

27. I observe that there are three distinct principles involved in words, which are their essences, or vowel sounds; their forms, or the consonants attached to them, and their meaning, or uses. By a quick combined action of the lower muscles upon their contents, the diaphragm is elevated so as to force the air, or breath, from the lungs into the windpipe, and through the larynx, where it is converted into vowel sounds, and as they pass out through the mouth, the glottis, epiglottis, palate, tongue, teeth, lips and nose, make them into words.

28. *E I and Y having the same sound.*—Ceil, least, neice, creak, fa-tigue, caprice, beard, mag-a-zine, po-lice, fe-ri-al, shire, me-ri-no, bas-tile, shriek, manda-rine, pe-lisse, ra-vine, sleek, clean, teil, fiend, pier, sheik, co-te-rie, va-lise, quar-an-tine, creek, pierce, an-tique, bom-ba-zine, u-nique, ma-chine, frieze, cav-a-lier; y-clad, yea yea and nay nay.

29. As much depends on the *quality* of which any thing is made, I must attend to the manner in which these sounds are produced, and see that they are made just right, each having its appropriate weight, form and quantity. Taking the above position, and opening the mouth wide, turning my lips a little out all round, trumpet fashion, and keeping my eyes on a horizontal level, and inhaling full breaths, I will expel these sixteen vowel sounds into the roof of the mouth, with a suddenness and force similar to the crack of a thong, or the sound of a gun.

30. THE SECOND SOUND OF E IS SHORT.—ELL: edge, oft, egg, eld, et, elm, else, err, erst, etch; eb-on, ear-ly, ear-nest, earth-en, earth-quake, ech-o, ed-dy, ed-it, ed-i-ble, ef-flux, ef-fort, em-blem, eph-od, er-mine, eq-ui-page, ep-ic,

el-der, em-press, es-cape, es-cort, es-quire, es-say, es-sence, es-tate, eth-ics.

31. In these peculiar exercises of voice are contained all the elements, or principles, of articulation, accent, emphasis and expression; and by their aid, with but little exertion, I shall be enabled to husband my breath for protracted vocal efforts, and impart all that animation, brilliancy and force, that reading, speaking, and singing ever require.

32. Short Sound of E.—Ex-cel-lence, cer-tain, deaf, gen-er-al, heard, her-o-ism, jeop-ard, ped-es-tal, reg-let, sen-na, were, wet, yer, yet, zeal-ous; bev-el, clean-ly dearth, fes-tal, in-tel-li-gent, jerk, leg-end, neg-li-gence, pref-ace, ster-e-o-type, tep-id, weap-ons, best-ial, dem-o-crat, clench; shek-els, get, her-o-ine, per-fect, ret-i-na, ket-tle, pre-lude, ret-ros-pect, spec-ial, rec-on-dite, steady, ten-ets, learn, in-stead, yeast.

NOTE.—1. It is exceedingly important to open wide the mouth in order to give this sound of E in many of our words, especially when it is followed by a single R; otherwise, it will be liable to run into short U: however, it is better to pronounce it like short U, than like long A: as murcy instead of mayrcy. 2. E, in ents and ence and ess, is always short, and should never be pronounced unce, and iss. 3. Watch over the E, in final unaccented syllables, and give it this sound, unless silent or followed by R: when it is like short U, or rather nearly suppressed, as har per, sis ter, &c.

33. The vowel sounds are the audible mediums for the manifestation of energy and feeling; and these expulsive efforts to produce them, contribute very much to the development of the vocal powers, and the promotion of health, by restoring the peristaltic action, aiding the secretions of the liver, and invigorating the pulmonary apparatus, for the purification of the blood and natural breathing; that there may be a sound body for a sound mind.

34. A, E, I, U, and Y having the same sound.—Ebb: an-y-thing, man-y, says, a-gain, a-gainst, girl, said, for-get, home-stead, bur-y-ing ground, bur-i-al ser-vice, sen-tence, guer-don, ter-ma-gant, heif-er, trum-pet, non-pa-reil, def-cit, pan-e gyr ist.

35. These vocal gymnastics produce astonishing power and flexibility of voice, making it strong, clear, liquid, musical and governable; and they are as healthful as they are useful and amusing. As there is only one straight course to any point, so, there is but one right way of doing any thing, and every thing. If I wish to do any thing *well*, I must first learn *how*; and if I *begin* right, and *keep* so, every step will carry me forward in accomplishing my objects.

36. The difference between expulsion and explosion is, that the latter calls into use, principally, the lungs, or thorax; i. e. the effort is made too much *above* the diaphragm: the former requires the combined action of the muscles *below* the midriff; this is favorable to voice and health; that is deleterious generally, to both: many a one has injured his voice, by this unnatural process, and others have exploded their health, and some their life; beware of it!

NOTES: do not give the sound of short i, or u, to this sound of e, in final unaccented syllables; as trumpet, lancet, business, sickness, darkness; basement, planet, gar-ment, payment, &c., in ence, ent, ess, &c., the e is always short. It is silent in the last syllables of broken, deafen, driven, deepen, even, i-dle, gravel, shov-el, shekel, swiv-le, weasel, (often, soften, t and e silent,) shaken, taken, sicken, ripen, seven, stiffen, roughen, sniv-el, novel, ov-en, o-pen, a-ble, ti-tle.

37. I HAS TWO REGULAR SOUNDS. First *Name sound*, or Long.—ISLE: ides, vice, i-cy, i-dem, i-dle, is-let, i-tem, i-dol-ize, i-o-dine, aisle; Chi-na, fright, gibes, house-wife, li-lach, mi-cro-scope, o-blige si-ne-cure, thyme, vi-va vo-ce, writhe; Gen-tiles, en-vi-ron, ho-ri-son, length-wise, grind-stone, spike-nard, le-vi-a-than, ma-gi, di-gest, e-dile sa-li-va, foci, ti-ny, ob-lique-ly, si-ne di-e.

NOTE.—Now when I commences a word and is in a syllable by itself, if the accent be on the succeeding syllable, it is generally long: as; i dea, i den ti ty, i dol a try, i ras ci ble, i ron i cal, i tal ic, i tin e rant, &c. It is long in the first syllables of vi tal i ty, di am e ter, di urnal, tri bu nal, di lem ma, bi en ni al, cri te ri on, chi me ra, bi og ra phy, li-cen tious, gi gan tic, pri me val, vi bra-tion, &c.

38. Two grand objects are—to correct *bad* habits, and form *good* ones; which may be done by the practice of *analysis* and *synthesis*: that is, taking compound sounds, syllables, words and sentences into pieces, or resolving them into their component parts, and then recombining or putting them together again. *Error* must be eradicated, or truth cannot be received; what is *true* cannot be received, only in proportion as its opposite *false* is removed.

39. *I and Y sounding alike*.—A-rise, aw-ry, chyle, ally, nice-ty, de-my, feline, ly-ce-um, dy-nas-ty, to proph-e-cy, cy-cle, oc-cu-py, o-blige, bi-ped, height, li-vre, ti-a-ra, rhi-no, vi-de, tri-ad, sleight bi-na-ry, Ar-gives, chyne, ex-pe-dite, ty-po-graph-i-cal; we magnify the faults of others, and minify our own.

40. *ARTICULATION*—is the cutting out, and shaping, in a perfectly distinct and appropriate manner, with the organs of speech, all the simple and compound sounds, which our twenty-six letters represent. It is to the *ear* what a fair hand writing is to the *eye*, and relates, of course, to both vowels and consonants. It depends on the exact positions and correct operations, of the vocal powers, and the ability to vary them with rapidity, precision and effect.

41. *THE SECOND SOUND OF I IS SHORT*.—ILL: ink, im-age, ol-ive, pal-a-tine, pris-tine, vol-a-tile, cow-ard-ice, rap-ing, jes-sa-mine, des-tine, in-quest, isth-mus, ig-no-rant, im-pe-tus, im-plic-ate, in-cubus, ir-ri-gate, in-ti-mate, in-sti-gate, is-o-late, in-di-vis-a-bil-i-ty, ip-se-dix-it, ir-ri-ta-bil-i-ty, pre-des-tine, rep-tile.

42. The organs of speech are, the dorsal and abdominal muscles, the diaphragm and intercostal muscles, the thorax or chest, the lungs, the trachia or wind pipe, the larynx, composed of five elastic cartilages, the upper one being the epiglottis, the glottis, palate, tongue, teeth, lips and nose; in other words, the *whole body*. All vowel sounds are made in the larynx, or vocal box, and all the consonant sounds above this organ.

E, I, O, U & Y, having the same sound. England, pretty, treble; spirit, wom-en, bus-y, busi-ness, ad-a-man-tine, di-vert, fertile, eg-lan-tine, gen-u-ine, hos-tile, ju-ve-nile, lib-er-tine, pu-er-ile, rinse,

ser-vile, trib-une, cyn-o-sure, my-self, wind, (air,) in-fi-nite-ly, dis-ci-pline, hos-tile, mer-can-tile, ghi-ca-ner-y, tyr-an-ny. I, in final unaccented syllables, not ending a word, is generally short; si-mil-i-tude, fi-del-i-ty.

43. A correct and pure articulation, is indispensable to the public speaker, and essential in private conversation; every one, therefore, should make himself *master* of it. All, who are resolved to *acquire* such an articulation, and faithfully use the proper means, which are here furnished in abundance, will most certainly succeed, though opposed by slight organic defects; for the mind may obtain supreme control over the whole body.

44. *I and Y sounded alike*.—Cyg-net, di-rect, syn-o-nymes, di-late, ar-tif-icer, lib-er-ty, fi-del-ity, styg-i-an, Lib-a-nus, li-tig-ous, me-di-cin-al, pyr-i-tes, sul-lied lic-o-rice, ban-died, pit-ied, stud-died, pro-file, ri-gid-i-ty, a proph-e-cy, res-pite, an-tip-o-des, mas-cu-line, fem-i-nine, ser-vil-i-ty, con-spir-a-cy, vi-cin-i-ty, Py-thag-o-rus, plan-tain, vil-lain.

NOTES.—Beware of Mr. Walker's error, in giving the sound of long E to the final unaccented I and Y of syllables and words, which is always short: as,—as-per-ee-tee, for as-per-i-ty, mee-nor-ee-tee, for mi-nor-i-ty; char-ee-tee, for char-i-ty; pos-see-bil-ee-tee, for pos-sibil-i-ty; &c. Some give the short sound of I to A in the unaccented syllables of—ad-age, cab-bage, bon-dage, u-sage, &c., which is agreeable to the authorities. I is silent in evil, devil, cousin, basin, &c.

45. *Curran*, a celebrated Irish orator, presents us with a signal instance of what can be accomplished by assiduity and perseverance; his enunciation was so precipitate, and confused, that he was called "*stuttering Jack Curran*." To overcome his numerous defects, he devoted a portion of every day to reading and reciting *aloud*, slowly and distinctly, some of the most eloquent extracts in our language; and his success was so complete, that among his excellences, as a speaker, was the clearness of his articulation, and an appropriate intonation, that melodized every sentence.

46. O HAS THREE REGULAR SOUNDS.—First, *Name sound* or long.—OLD: oats,

oaths, odes, oar, ope, ore, o-cean, o-chre, o-gle, o-men, on-ly, o-nyx, o-pal, o-val, o-yer, os-ier, o-li-o, tal-low, pil-low, broach, cope, doge, flo-rist, forge, gross, loam, hordes, pour, Rome, sloth, fal-low, whole, pre-co-cious, so-fa, Pha-roah tro-phy, de-co-rus, a-tro-cius, po-ten-tate homely, yolk.

47. Oratory—in all its refinement, and necessary circumstances, belongs to no particular people, to the exclusion of others; nor is it the gift of nature, more than other acquirements; but the reward of arduous efforts, under the guidance of consummate skill. *Perfection* in *this* art, as well as in all others, is a work of *time* and *labor*, prompted by true feeling, and guided, by correct thought.

48. O, Eau, Ew and Ow having the same sound.—Bourne, gloam, bu-reau, yel-low, wid-ow; hau-teur, pa-trol, portrait, gold-smith, port-man-teau, corps, (core,) woad, co-coa, pro-pose, strew'd, pa-trol, chat-eau, flam-beauz, sew, shew-bread, haut-boy, yeo-man-ry, though, fellow, min-nows, quo-tient, chev-aux-de-frise, wont, (will not,) Job.

49. Lord Mansfield, when quite young used to recite the orations of Demosthenes, on his native mountains; he also practiced before Mr. Pope, the poet, for the benefit of his criticisms; and the consequence was, his melodious voice, and graceful diction, made as deep an impression, as the beauties of his style and excellence of his matter, and obtained for him the appellation of "*the silver toned Murray.*"

50. THE SECOND SOUND OF O IS CALLED CLOSE.—Ooze: oo-zy, ou-tre; boo-by, loom, boor, broods, do, goose, group, hoop, food, schools, soothe, who; accou-tre, be-hoove, choose, dou-ceur, gamboge, gour-mand, noo-dle, prove, rook, shoe, (not shu,) tour-ist, trou-ba-dour, woof; ca-pouch, boon, dra-goon, schooner, soon, soot, (not sut,) soup, buo-yant, cou-ri-er, droop, stook, sur-tout.

51. Dean Kirwan, a celebrated pulpit orator, was so thoroughly convinced of the importance of *manner*, as an instrument of doing good, that he carefully studied all his tones and gestures; and his well modulated and commanding voice, his striking attitudes, and his varied emphatic action, greatly aided his winged words, in instructing, melt-

ing, inflaming, terrifying and overwhelming his auditors.

52. O and U sounded alike.—Gal-loon, tour-ney, croup, car-touch, tour-na-ment ou-sel, par-a-mour, rou-tine, ca-noe, con-tour, hoof, whoop, Broughm, (Broom) un-couth, roof, a-maur, chef-de-auver, (she doovr, a-master-stroke,) coup-de-main, (a sudden attack,) coup-d'œil, (coo-dale, the first or slight view,) coup-de-grace, (coo-de-grass, the finishing stroke,) ma-neu-vre.

53. Attend to the quantity and quality of the sounds, which you and others make; that is, the volume and purity of voice, the time occupied, and the manner of enunciating letters, words and sentences; also, learn their differences and distinctions, and make your voice produce, and your ear observe them. Get clear and distinct ideas and conceptions of things and principles, both as it respects spirit and matter, or you will grope in darkness.

54. THE THIRD SOUND OF O IS SHORT.—ON: off, or, orbs, ox; ob-jects, oc-taves, olives, om bre, ome let, op tics, or ange, or chards, or gies, or nate, ob e lisk, ob-se quies, oc u lar, od dity, bronze, collier, do cile, for head, glob-ule, mon ade, non age, pro cess, north, prod uce, knowl edge, pro gress, ros in, shone.

NOTES.—1. The O in nor is like O in on and ot: and the reason why it *appears* to be different is that the letter R, when smooth, being formed the lowest in the throat of any of the consonants partakes more of the properties of the vowel than the rest. 2. O is silent in the final syllables of prison, damson, mason, parson, sexton, arson, blazon, glutton, pardon, button, reason, mutton, bacon, treason, reckon, season unison, horison, crimson, lesson, person, Milton, Johnson, Thompson, &c.

55. Elocution, is reading and speaking with science and effect. It consists of two parts; *Science*, or its true principles, and *Art*, or the method of presenting it. *SCIENCE* is the knowledge of *ART*, and *ART* is the practice of *SCIENCE*. By science, or knowledge, we know *how* to do a thing; and the *doing* of it is the art. Or, science is the *parent*, and art is the *offspring*; or, science is the *seed* and art the *plant*.

56. O and A pronounced alike.—Cor als

qual i ty, sol ace, pro ducts, what, cough, com bat, pro cess, trode, jo cund, corpse, was, pen te cost, be yond, squash, hol y day, quan ti ty, war rant, squan der, trough, quar rel wad dle, wars, squabs, swans, yacht, waspi, swamp, lau rel, wash.

57. Yield an implicit obedience to all rules and principles, that are founded in nature and science; because, ease, gracefulness and efficiency, always follow accuracy; but rules may be dispensed with, when you have become divested of bad habits, and *perfected* yourself in this glorious art. Do not, however, destroy the scaffold, until you have erected the building; nor erect the superstructure till you have dug deep, and laid its foundation stones upon a rock.

NOTES.—Beware of Walker's erroneous notation in pronouncing *oo* in book, cook, took, look, &c., like the second sound of *o*, as in boon, pool, tooth, &c., in these first examples the *oo* is like *u* in pull; and in the latter the *o* is close. To give the vowel sounds euphoneously, be particular in protruding the lips. In the word *to*, in the following, when it constitutes a part of the verb, the *o* is close: as—in the examples alluded to: attend to the exceptions.

58. *To* and *the* are long before vowels, but abbreviated before consonants, (unless emphatic,) to prevent a hiatus. Th' man took the instrument and began t' play th' tune, when th' guests were ready to eat. I have written to Obadiah t' send me some of th' wheat that was brought in th' ship Omar, and which grew on th' land belonging t' th' family of the Ashlands. Are you going from town? No, I am going *to* town. Th' vessel is insured *to*, *at* and *from* London.

59. U HAS THREE REGULAR SOUNDS. First, Name Sound, or Long.—BLUE; cube, due, juice, lieu, sluice, tube, beauty, cu rate, lu cent, mu sic, stu pid, tu nic; cu bic, feud, glue, huge, ju bi lee, mu lat to, nui sance, past ure, ten ure, u rim, venture; sin gu lar; cal cu late, ap per ture, a cu-men, as tute, tri bu nal, lu cu bra tions, ju di ca ture, lieu ten ant.

60. It is not the *quantity* read, but the *manner* of reading, and the acquisition of correct and efficient rules, with the ability to apply them accurately, gracefully and involuntarily, that indicate progress in these arts: therefore, take

one principle, or combination of principles, at a time, and practice it till the object is accomplished; in this way, you may obtain a perfect mastery over your vocal powers, and all the elements of language.

NOTES.—1. U, when long at the beginning of a word, or syllable, is preceded by the consonant sound of Y: i. e. it has this consonant sound and its own vowel sound: as; u ni verse, (yu ni-verse,) pen u ry, (pen yu ry,) stat u a ry, (stat yu a ry,) vol ume, (vol yume.) na ture, (nat yure,) &c. but not in column, al um, &c. where the U is short.

2. Never pronounce duty, dooty; tune, toon; news, noos; blue, bloo; slew, sloo; dew, dooz; jews, jooze; tuesday, toosday; gratitude, gratitoo de; &c.

3. Sound all the syllables full, for a time, regardless of sense, and make every letter that is not silent, tell truly and fully, on the ear; there is no danger but you will clip them enough in practice.

61. *U* and *Ew* sounded alike.—A new, re fuse, as kew, en due, news, re-views, am a teur, a dieu, a gue and fever, (not fever nager,) co ad ju tor, June, feu dal, con nois seur, cu cum ber, (not cow cum ber,) dew, yew tree, view, pen te teuch, ed u cate, suit a ble, cal cu late, bar ba cue; the new tune suits the Duke.

62. By *Analysis*—sounds, syllables, words, and sentences are resolved into their constituent parts; to each is given its own peculiar sound, force, quality, or meaning; and thus, every shade of vocal coloring, of thought and feeling, may be seen and felt. By *Synthesis*, these parts are again re-united, and presented in all their beautiful and harmonious combinations, exhibiting all the varieties of perception, thought and emotion, that can be produced by the human mind.

63. THE SECOND SOUND OF U IS SHORT. UP: urge, ul-tra, um ber, unc tion, ur chin, ush er, ul ti mate, bluff, gums, doub le, ful crum, grudge, hus band, jour nal, mur ky, numb skull, scull ion, thurs day, cour te ous, des ul to ry, column, ful some, duc at, coup le, your self, tur tle, cour te sy, tre men dous, tough, slough, South ern.

64. Avoid rapidity and indistinctness of utterance; also a drawling, thick, mincing, harsh, mouthing, hurried, ar-

tificial, squeaking, rumbling, monotonous, droning, whining, stately, pompous, clattering, unvaried, wavering, sleepy, hissing, boisterous, labored, formal, discordant, faltering, trembling, heavy, theatrical, affected and self-complacent manner; and read, speak, sing in a clear strong, melodious, flexible, winning, bold, sonorous, attractive, forcible, round, full, open, brilliant, natural, agreeable, and mellow tone, as the sentiment requires; which contains in itself so sweet a charm that it almost atones for the absence of argument, sense and fancy.

NOTES.—1. E, and U, final, are silent in such words as, bogue, vague, eclogue, synagogue, plague, catalogue, rogue, demagogue, &c. 2. Do justice to every letter and word, and as soon think of stepping backward and forward in walking, as to repronounce your words in reading: nor should you call the words incorrectly, any sooner than you would put on your shoes for your hat, or your bonnet for your shawl. 3. A, E, O, in certain unaccented syllables, have a sound nearly resembling short U; as, bedlam, bidder, scorpion, compass, miser, wagon, &c.

65. *U, A, E, I, O, and Y, sounded alike*.—Just, come, bulk, done, front, gloves, monk, loves, guoth, com rades, must, does, cov ets, noth ing, com pass, cloth, shove, such, on ions, col an der, a bove, moth er, com fort, hon ey, bomb, none, oth ers, shov els, tongues, words, slov en, gov ern, dost, some, tons, coz en, sūr geon, sponge, com pa ny, stom ach, worms, en vel op, col or, squir rel, tavern, myr tle, mar tyr, hor ror, bed lam, hus band, rob ber, plun der, won der.

66. The late Mr. Pitt, Lord Chatham, was taught to declaim, when a mere boy; and was, even then, much admired for his talent in recitation: the result of which was, that his ease, grace, power, self possession and imposing dignity, on his first appearance in the British Parliament, 'drew audience and attention still as night.'

67. THE THIRD SOUND OF U IS BROAD.—FULL: bruise, crude, fruit, prude, rue, truth, bru tal, cru el, dru id, fru gal, gru el, pru dent, ru ler, tru ism, could in brue, scru ti ny, should, wound ed, rule, pul pit, ru mor, cru ci fy, through, tru ant, pud ding, youth ful, thank ful,

plen ti ful, grace ful, cuck coo, put, delight ful, faith ful, won der ful.

68. *Elocution*—comprehends expulsion of sound. Articulation, Pronunciation, Accent, Pauses, Measure and Melody, of Speech, Rythmus, Emphasis, the eight notes, Intonation, Inflexions, Circumflexes, Cadences, Dynamics, Modulation, Style, the Passions and Rhetorical Action. Reading and Speaking being inseparably connected with music, every step taken in the former, according to this system, will advance one as many in the latter; for Music is but an elegant and refined species of Elocution.

69. *U, Ew, O, and Oo, pronounced alike*—Brutus, es chew, wolf, stood, pulling, chew, good, brew, crew, huz za, re cruit, shrewd, worst ed, Prus sia, cook, wo man, wol sey, with stood, wool en, crook ed, shook, Ruth, Wor ces ter, crook, butch er; you, your, and yourself, when emphatic; do *you* say it; it is not *your* book; *you* may take care of *your* self, and I will take care of *my* self.

70. Demosthenes paid many thousands to a teacher in Elocution; and Cicero, after having completed his education, in other respects, spent two whole years in recitation, under one of the most celebrated tragedians of antiquity. Brutus declared, he would prefer the honor of being esteemed the master of Roman eloquence, to the glory of many triumphs.

NOTES.—1. Beware of omitting vowels occurring between consonants in unaccented syllables: as, hist'ry, for his-to ry; lit'ral, for lit er al; vot'ry, for vo ta ry; past'rol, for pas to ral; num'bring, for num ber ing; corp'ral, for cor po ral; gen'ral, for gen e ral; mem'ry, for mem o ry; &c. 2. Do not pronounce this sound of U like oo in boon, nor like u in mute, but like U in full: as, chew, not choo, &c. 3. CAUTION.—Persons of delicate health should not practice long at a time, till they know what efforts to make.

71. *Diphthongs*.—Or, and Oo:—coy, oil, toy, boy, hoist, hoy, join, cloy, point, spoil, loin, toil, broil, coin, joint, quoit, an noy, clois ter, foi ble, loy al, oint ment, poi son, sub join, toi let, a noint, boister ous, de spoil, em ploy, hoi den, loi ter, moiety, pur loin, quoin, roy al, voit ure, a droit, oys ter, voy age, soil, loi ter, poise, res er voir, clois ter.

72. A Diphthong, or double sound, is the union of two vowel sounds in one syllable, pronounced by a single effort of the voice. There are four diphthongal sounds in our language; long *I* as in *Isle*; or, in *oil*; the pure or long sound of *u* in *lure*, and *ou* in *our*; which include the same sounds under the forms of long *y* in *rhyme*; of *oy* in *coy*; of *ew* in *pew*, and *ow* in *how*. These diphthongs are always pure, because they are all heard; and in speaking and singing, the RADICAL, or opening fullness of the sound, only, should be prolonged or sung.

NOTE.—There is a certain place in the throat, called the larynx, which contains the vocal chords, where *voice* sounds are MADE; another place, called the glottis, which is a small opening above the larynx, that shapes these sounds into specific vowels, of which we have sixteen; requiring only as many conformations, in speech, or song: thus the larynx furnishes the cloth, and the glottis cuts it up in particular pieces; while the consonant organs, like faithful tailors, make them into proper garments, in which to clothe our ideas: hence, language is the dress of our thoughts.

73. *OU* AND *OW*. Ounce, our, oust, out, bound, couch, chow der, found, giaour, howl, mound, pow er, shroud, mount, brow, sour, owl, rouse, sound, vouch, wound, (did wind,) bow er, flow er, pound, tower; cloud, dough ty, frou zy, gout, show er, scowl, drowned, (not drown ded,) foun der, prow ess.

NOTES.—There is a very incorrect and offensive sound given by some to this diphthong, particularly in the Northern States, in consequence of drawing the corners of the mouth back, and keeping the teeth too close, while pronouncing it; it may be called a flat nasal sound: in song it is worse than in speech. It may be represented as follows —*keou*, *neou*, *geoun*, *peour*, *deoun*, *keounty*, *sheowr*, &c. Good natured laughing people, living in cold climates, where they wish to keep the mouth nearly closed, are often guilty of this vulgarity. It may be avoided by opening the mouth wide, projecting the under jaw and making the sound deep in the throat.

74. There are no impure diphthongs or triphthongs, in which two or three vow-

els represent or unite, in one sound; for all are silent except one; as in *air*, *aunt*, *awl*, *plaid*, *steal*, *lead*, *pie*, *curtain*, *soar*, *good*, *your*, *cough*, *feu dal*, *dun geon*, *beauty*, *a dieu*, *view ing*. These silent letters, in connection with the vocals, should be called di graphs and tri graphs; i. e. doubly and triply written; they sometimes merely indicate the sound of the accompanying vowel, and the derivation of the word. Let me beware of believing any thing, unless I can see that it is true; for the EVIDENCE of truth, I will look at the truth itself.

75. *All the vowel sounds*, twice told.—James Parr, Hall Mann, Eve Prest, Ike Sill, Old Pool Forbes, Luke Munn Bull, and Hoyle Prout, ate palms, walnuts, apples, peaches, melons, ripe figs, cocoas, gooseberries, hops, cucumbers, prunes, and sourcroust, to their entire satisfaction. Ale, ah, all, at; eel, ell; isle, ill; old, ooze, on; mute, up, full; oil, ounce. Now let me repeat all these vowel sounds consecutively: A. A. A A; E, E; I. I; O. O. O; U. U. U; Oi. Ou.

76. *Vowels pronounced separately*.—In pronouncing the following words, I must be very deliberate, so as to shape the vowels perfectly, and give every sound clearly and distinctly; and in all the examples, here and elsewhere, make those sounds, which are the special object of attention, the most prominent.

77. *Aeronaute*, Ba al, co pi ous ly, fe al ty, i o ta, hyme ne al, Man tu a, ne o lo gy, o ri ent, pit e ous ly, se ri es, va ri e gate, zo o lo gy, Ap pi i, Fo rum, Be el ze bub, cra ni um, di a mond, cas si a, di a dem, a ri es, Eu ro pe an, ge og ra phy, me li o rate, ge ni i, mal le a ble, Pom pe i, in cho ate, em py re an, a pri ori, (from cause to effect,) pan a ce a, vi o lent ly, hy a cinth, i de a, vi o lent, vi o let, lin e a ment.

78. *Preventives and curatives* are found in the positions and exercises, recommended above and below. There are three modes of operating upon disease; first, most interiorly through the nervous system, by direct efforts of the mind: secondly, interiorly by diet and medicine; (for it is necessary sometimes to take medicine, tho' a very little will suffice if properly taken:) and thirdly, exteriorly, by bathing in rain water, and friction after being wiped dry;

for which purpose no other apparatus is necessary than a wash bowl, and a common and coarse towel. Whatever will restore the system to order, acts medicinally, whether mind, temperance or exercise.

79. Reading by vowel sounds only; analagous to singing by *note*, instead of by *word*. This is an exceedingly interesting and important exercise: it is done simply by omitting the *consonants* and pronouncing the vowels the same as in their respective words. First, pronounce one or more words, and then re-pronounce them and leave off the consonants. The *VOWELS* constitute the *ESSENCE* of words, and the *CONSONANTS* give *taut material* the proper *FORM*.

80. *VOCAL MUSIC*.—In the vowel sounds of our language, are involved all the elements of music; hence, every one who wishes, can learn to sing. The third sound of A in *ALL*, the second sound of A in *AR*, the first sound of A in *ALE*, the fourth sound of A in *AT*, the first sound of O in *OLD*, the second sound of O in *OOZE*, the first sound of I in *ISLE*, and the first of E in *EEL*, when naturally sounded by a developed voice, will give the correct intonations of the notes in the Diatonic Scale, as follows, commencing at the bottom.

Eel, 8	—o—	C-Note—o-8-la—High. Half tone
Isle, 7	—o—	B-Note— Tone
Ooze, 6	—o—	A-Note— Tone
Old, 5	—o—	G-Note o-5-la-Medium. Tone
At, 4	—o—	F-Note— Half tone
Ale, 3	—o—	E-Note o-3-la-Medium. Tone
Ar, 2	—o—	D-Note— Tone
All, 1	—o—	C-Note—o-1-la—Low.

82. *Elocution and Music*, being inseparable in their nature, every step taken in the former, advances one as many in the latter; and every one, of common organization, whether aware of it, or not, uses all the elements of Music in his daily intercourse with society. When we call to one at a distance, we raise the voice to the upper pitches; when to one near by, we drop it to the lower pitches; and when at a medium distance, we raise it to the middle pitches: that is, in the first case, the voice is on, or about, the eighth note: in the second, on or about, the first note: and in the last place, on, or about the third or fifth note; in commencing to read or speak in public, one should never commence above his fifth note, nor below his third note: and, to ascertain on what particular pitch the *lowest* natural note of the voice is, pronounce the word *AWE*, by prolonging it, without feeling; and to get the *upper* one, sound *EEL*, strongly.

83. The *Diatonic Scale*, or, as usually denominated, the eight notes, (though there are but seven, the eighth being a repetition of the first,) comprehends five whole tones, and two semi, or half tones. An erect ladder, with seven rounds in it, is a good representation of this scale: it stands on the ground or floor, which is the tonic, or first note; the first round is the second note or supertonic; the second round is the third note, or mediant; the third round, is the fourth note, or subdominant; between which and the second round is a semitone; the fourth round is the fifth note, or dominant; the fifth round is the sixth note, or submediant; the sixth round is the seventh note, or subtonic; and the seventh round is the eighth note or octave.

84. For the purpose of still farther developing and training the voice and ear, for reading, speaking, and singing, a systematic and thorough practice on the twenty eight consonant sounds, is absolutely essential: in which exercises it is of the first importance to make the effort properly and observe the exact positions of the organs. These consonant sounds are either single, double, or triple; and some of them are vocal sounds; others, merely aspirates, or breath sounds: let them be analysed and dis-

tinguished according to their natures, and uses.

85. B has but one sound. Ba, baa, ball, bat; be, beg; bide, bid; bode, boon, boss; bute, buss, brute; boil, bound; baby, bar ber, bau bles, bab ble; beadle, bed lam; bi ble, bib ber; blab ed, cab in, blub ber, bar bar ism, bam boo zle, ab bre vi ate, cab bage, dab ble, drubbing, gabble, gib ber, gobble, hob nob, hub bub, hob by, lub ber, na bob, pebble, rab ble, rob ber, rub ber, tab by, Ja cob, not Ja cop.

86. By obtaining correct ideas of the sounds of our letters, and their influences over each other, the meaning and pronunciation of words, and their power over the UNDERSTANDINGS and WILLS of men, when properly arranged into sentences, teeming with thought and feeling, with proper application and exercise, I may become a good reader, speaker and writer.

87. C 4—1st. N. S. OR S, BEFORE E, I and τ :—Cede, cent, city, ci der, cy press tree, cel i ba cy, ci ta to ry, cit i zan ship, Cín cin na tí, ci vil i ty, a cerb, bod ice, cen sus, a cid, cor nice, (not cor nish,) de cen cy, cel lar, a ces cent, def i cit, di la cer ate, di o ci san, (o short) dis ci pline, do cile, (o short) en tice, fa cade, fas cin ate, im be cile, par cel, pin cers, pla cid, pre ci pice, pre cise, re cede, re ci pe, so ci e ty, sol ace, spe ci fy, spruce, trace, vice ge nency.

88. These arts, like all others, are made up of many little things; if I look well to them, all difficulties will vanish, or be easily overcome. Every youth ought to blush at the thought of REMAINING ignorant of the first principles of his native language. I can do almost ANY thing, if I only *think* so, and *try*: therefore, let me not say I CANT, but I WILL.

89. REGULAR AND IRREGULAR SOUNDS OF C.—A ces cen cy, ce ler i ty, cic a trice, fas cin ate, prej u dice; clasp'd st eyt i sus, dis place, cease less, ar tist's skill, his sing, rise and prog ress, sea sick, cy press, dés ig nate, cit ron, asses' dst, per sists, wastes and des erts; as perse, he spits base brass and subsists on stripes, and answers the sophist's shrewd sug ges tions; sharp shrill sounds sunk near his shanks. Percival's acts and extracts the ma gis trates sought

to prove; he boasts he twists the texts and suits the several sects: the strong masts stood still in Stratsburg's finest streets; still strut ting, he persists the ship is sunk; sweetness sits smiling on her lips.

90. S.—Swan swam over the sea, well swum swan; swan swam back again, well swum swan. Sam Slick sawed six sleek slm slippery saplings. Amidst the mists he thrusts his fists against the posts and insists he sees the ghosts. The steadfast straungers sang sweetest sounds aside the purest lucid streams, through false and adverse forests straying: the son hates such studies; for conscience's sake the battle lasts still: the drunkard's face publishes his vice and disgrace.

NOTE.—In making this sound, beware of letting the teeth remain too long together; for this is far from being a pleasing sound, and the less there is of it the better, after it is made: indeed, it may be given the best without bringing the upper and under teeth quite together, and making the tip of the tongue and upper teeth the most operative. C, is silent in the following: Czar, arbuscle, victuals, Czarina, (i long e,) muscle, indictable, and second c in Connecticut.

91. Lising—is caused by permitting the tongue to come against or between the front teeth, when it should not; thus substituting the breath sound of TH, for that of S or SH. This bad habit may be overcome, by practising the above, and similar combinations, with the teeth closely and firmly set, not allowing the tongue to press against the teeth, nor making the effort too near the front part of the mouth.—The object to be attained is worthy of great efforts: many can be taught to do a thing in a proper manner, which they would never find out of themselves.

92. Second, of K before A. O. U. ch gh k, l, r, t, and generally at the end of words and syllables.—Came, car, call, cap; coach, coon, cot; cute, cut, crude: coil, cloud, claim, Clark, clause, cleave, cleft; clam, clime, cliff, close; clod, crape, craunch, crook, cure, crust, cruse; cry, crypt, crowd, compact, ac rid, tocsin, ac claim, ac com mo date, ac cord,

ac count, bu col ic, di rect, e clip tic, cor rect, lac tic, mi cro cosm, oc cult, rac coon, spec ta cle, suc cumb, tac tics. vacant.

93. A perfect knowledge of these elementary and combined sounds, is essential to my becoming a good Elocutionist, and an excellent preparation for studying any of the modern languages; and I must master them, or I cannot succeed in acquiring a distinct, appropriate, graceful and effective enunciation; resolution, self-exertion and perseverance are almost omnipotent; I will *try* them, and *see*.

94. Regular and irregular sounds of C, ch, k, and q—Ca chex y, kail, each i na tions. cac a tech ny; liq uor; coquette; char ac ter, quake, clank, cat echise, ar chi tec ture, moc ea sin, flac cid, archives, facts, (not FAX) suc cinct, sac cha rine, choir, (*quire*) or ches ter, ac quit, ask questions, (not Ass questions) creak, (not screek) chyle, sceptic, chi mer i cal; mosque, et i quette, Munich, Tich i chus, schenck; a black cake of curious quality, lough (lock, a lake; Irish) hough (hock) joint of a hinder leg of a beast.

95. Third sound of C is Z.—Dis cern, ed,er,i,ble,ing,ment, sicc, (the number six in dice) sac ri fice, (not sacrifice, nor sacrifics,) sac ri fi cer, sa cri fi cing, suffice, (not suffise) suffi ced. These are about all the words in our language where C sounds like Z.

96. These principles must be faithfully studied and practiced, with a particular reference to the expulsion of the vowel sounds, and the prolongation of the long ones, which exhibit quantity in its elementary state. I must exercise my voice, and mind, in every useful way, and labor to attain an intimate knowledge of my vocal and mental capacity; then I shall be able to see any defects, and govern myself accordingly.

97. S has the same sound in many words—Airs, alms, awls, as, bees, bides, bills, bones, booms, bogs, beds, buds; chains, cars, claws; Is lam ism, hus sar, is o late, Is ra el, na sal, pres i dent, res ig na tion, hys op, to grease, greas y, be som, lose, to a buse, is, was, u surp'd, res o nant, pre sume, re side, ro sa ry, gris ly de serves, re sumes and

re signs his cause; ours, (not ourn,) ris en, (not riz,) bas soon.

98. Vowels are the mediums of conveying the *affections*; and Consonants of the *thoughts*: hence, all of them, that are not silent, should be given fully and distinctly. The reason why the brute creation cannot speak, is, because they have no UNDERSTANDINGS, as men have; consequently, no thoughts, and of course, no articulating organs: therefore, they merely *sound* their affections instead of *speaking* them; being guided and influenced by instinct; which is a power necessary for their preservation and continuance.

99. S, Z, and X.—Anx i e ty, giz zards, beaux, beans and peas, miz zen, puzzler, Xerx es, (2d x like ks) mez zo tin to, Xan thus, pri zes, miz zles, Xen o phon, pis mire, dis a ble, as ter, band, dam, ease, grace, guise, honor, like, may, order, own; every breeze breathes health; elves on the shelves, by twelves, and daws with claws; zion was zealous and arose to the sacrifice; he loves the tones of music that he says come up from Nature's great temples.

100. The business of training youth in Elocution, should begin in childhood, before the contraction of bad habits, and while the character is in the rapid process of formation. The first school is the NURSERY; here, at least, may be formed a clear and distinct *articulation*, which is the *first* requisite for good reading and speaking; nor can ease and grace, in *eloquence*, be separated from ease and grace in *private life*, and in the *social circle*.

101. The Fourth sound of C is sh; after the accent, and followed by ea, ia ie, eo, eon and iou.—O cean, so cial, an cient, Pho ci on, sap o na ce ous, fe ro cious, te na cious, com mer cial, ju di cial, ca pa cious, pro fi cient, of fi cious, su per fi cies, sus pi cious, fal la cious, ca pri cious, far i na ci ous, ap pre ciate, dis so cial, ef fi cient, of fi cious, her ba cious, judi cious, pro vin cial, ra pa cious, Gre cian, spe cies, in gra tiate, con sci en tious, ne go tiate, Cap a do cia.

102. *Elocution*, relates to the propriety of utterance, and is exhibited by a proper enunciation, inflection and emphasis, and signifies the manner of delivery. It

is divided into two parts, the CORRECT, which respects the *meaning* of what is read or spoken; that is, such a clear and accurate pronunciation of the words, as to be perfectly understood: and RHETORICAL, which supposes *feeling*; whose object is fully to convey and impress, the entire sense, with all the variety, force and beauty that taste and emotion demand.

103. S. T. SH AND CH, *having the same sound*.—Mansion, cham paign, lus cious, su gar, ra tion al, chaise, is sue, mi nuti a, chev a lier, nau se ate, pres sure, Mich i gan, cen sure, ex pa ti ate, Char don, op ti cian, E gyptian, av a lanche, pro pi ti a tion, mar chio ness, Per sia, no vi ti ate, char la tan, pronun ci a tion, Chi ca go, ra ti o ci na tion, cha grin, fis sure, gla ciers, tran sient, Che mung, the shad sought and shunn'd the sun shine; the bat, with short shrill shriek, flits by on leathern wings; shun sheepish shame, nor wish to shine in transient passion.

104. *Good reading and speaking is music*; and he who can sit unmoved by its charms, is a stranger to correct taste, and lost in insensibility. A single exhibition of natural eloquence, may kindle a love of the art, in the bosom of an aspiring youth, which, in after life, will impel and animate him through a long career of usefulness. Self made men are the glory of the world.

105. *D. has 2.* 1st N. S: Dane, dart, dawn, dab; deed, dead; die, did; doe, do, dog; duke, duck, dru id; doit, doubt, dis dain, dan dy; deb it ed, di a dem, did dle, dooms day, dog ged; dud geon. Dru id; down ward, ad dict, badge, dad dy, de frau ded, do dec a gon, ed dy, flood ed, head ed, heart ed, in deed, dab bl'd, Pad dy, sad dle, un aid ed, ad join, ad den sum, buzz'd, dubb'd, had dock, kin dle, la dy bird, mid day, nod ding, pre de ter min'd, quad ra ted, rid dle, second hand ed, ted ded, un der bid ded, ven ded, wind bound, the sad den'd dreamer's ear.

106. I must give the consonant sounds, particularly, the final ones, with great care, and never run the words together, making *one*, out of *three*. And, is pronounced six different ways; only *one* of which is *right*. Some call it *an*, or *en*; others, *un*, *nd*, or *n*; and a few *and*:

thus; good *an* bad; caus *en* effect; hills *un* groves; you *nd* I, or you *n* I; *an* de said; pleas *ure un* pain; to *un* the; voice *n* ear; bread *en* butter; virtun vice; Jame *zen* John; solem *un* sub lime. I will avoid such glaring faults, and give to each letter its appropriate sound; David's hand did it.

107. Inasmuch as practicing on the gutturals very much improves the voice, by giving it depth of tone, and imparting to it smoothness and strength, I will repeat the following with force and energy, and at the same time convert all the breath into sound: Dis card ed, dis in ter est ed, strand ed, bobb'd, bands, (not bans,) ebb'd and flow'd; sounds, (not souns,) hands, (not hans,) growl'd, double dy'd, fields, (not feels,) day dawn, friends, (not frens,) err'd and stray'd a good deal, (not er dund stray'd a good eel;) worlds, (not worls) rubb'd, blabb'd, purr'd, digg'd, roll'd, bragg'd, lov'd, whizz'd, stroll'd, dread ed, con demn'd, brib'd, card ed, up braided, shields, (not sheels,) thou sands, (not thou zens.)

108. Do not hurry your enunciation of words, precipitating syllable over syllable, and word over word; nor melt them together into a mass of confusion, in pronouncing them; do not abridge, nor prolong them too much, nor swallow, nor force them; but deliver them from your vocal and articulating organs, as golden coins are from the mint, accurately impressed, perfectly finished, neatly and elegantly struck, distinct, in due succession, and of full weight.

109. 2d of T, when at the end of words and immediately preceded by *c, f, k, p, q, s, x, sh*, and *ch*, with silent *e*, and under the accent; grace'd, stuff'd, crack'd, tipp'd, piqu'd, mark'd, tax'd, crush'd, filch'd, black'd, es cape'd, a bash'd, finch'd, spic'd, ruff'd, sack'd, jump'd, push'd a mass'd quench'd, plac'd, blink'd, pip'd, curs'd, attach'd, guess'd, talk'd, fix'd, watch'd, spic'd, tripp'd, scrap'd, dripp'd, arch'd, quack'd, un blench'd, scratch'd, swapp'd, e clips'd, dash'd, chaf'd, poach'd, af fianc'd.

110. To read and speak with ease, accuracy, and effect, are great accomplishments; as elegant and dignified, as they are useful, and important; many covet the art, but few are willing to make the necessary application; and

this makes *good* readers and speakers, so very rare. *Success* depends, principally, on the student's own exertions, uniting correct *theory* with faithful *practice*.

111. *D and T having the same sound.*—A wak'd, ab stracts, tres pass'd, a tell tale tattling termagant whipp'd the town; talk'd, stamp'd, chaf'd, shock'd, tot ter ing tow ers; twists the fritters; out casts; pre texts; tem pests, correct ly, (not correctly,) hosts, tac tics, pet u lent, sit u ate, part ner, [not pardon-er,] sa ti e ty, past ure, tints, soft ly, (not softly,) tat ter, tastes, sat down, (not sadown,) tracts, (not trax,) guests, best tart, last night, at tracts, a dopts, great deal, (not a gray deal,) struct ure, nat ure, fort une, past ure; when the steed is stolen, he shuts the stable door. Stat ue, cov et ous; the gravity of your rotundity has knock'd me into nonentity.

112. When a twister, a twisting will twist him a twist, For twisting his twist, he three twines doth intwist; But if one of the twines of the twist do *untwist*, The twine that untwisteth untwisteth the twist.

113. F HAS TWO: 1st N. S: Safe, scarf, chaff, cleft, fife, loaf, cof fer, staff, rife, if, brief, a loof, off, calf's head, (not calve's head,) sheaf, left, wife's father, (not wives father,) fright ful, prof fer, fear ful, fret ful, buf toon, stiff, woof, for, ful fil, faith ful, fruit ful, af fa ble, buf fet, cuf ty, daf fo dil, of fect, gaf fer, of fence, prof fer, suf fer, cof fin, suf fix, four fold.

114. F, Gh and Ph, having the same sound.—Brough, chough, (a sea bird,) sphere, lith o graph, hough, nymph; dan druff. (not dander.) laugh, cough, trough, enough, draught, hic cough, (not hiccup,) phys ic, proph et, go pher, phan tom, rough, phlegm, eph a, hermaph ro dite, (not morphodite,) slough, the froward is fierce as fire; naph tha, sap phire, (saf fir)—Sap phi ra,—(1st p silent in both these words) eph a-tha, e phem e ral, hand ker chief, (not han kercher.) The philosophers laugh'd at the phantoms of fancy's fitful fears, while the self flatter'd sylph is engulph'd in the wolf's dreary cave.

115. ENGLISH PRONUNCIATION.—The difficulty of applying rules, to the pronunciation of our language, may be

illustrated by the two following lines, where *ough* is pronounced in several different ways; as o, uff, off, ~~up~~, ow, oo, and ock. Though the tough cough and hiccough plough me through, o'er life's dark lough my course I will pursue. Birds of a feather flock together. Fast bind, fast find. He filled the draught and freely quaff'd and puff'd the fragrant fume and laugh'd.

116. 2d of V: of, (never off, nor uv;) here of, there of, where of; *the only words where f* has this sound: a piece of cake, (not a piece o cake, nor a piece ur cake.) V—vain, var nish, vault, val id, veal, ves tal, vile, viv id, vogue, void, vow, brave, chev a lier, de vise, fe ver, greaves; re move, shiv er, trav erse, ve nus; (the god ess of love, a planet;) vi va city, wives, be have, de serves, thieves, gyves, livers, vivi fy, swerves, vi va voce. (by the living voice;) be lieves, delves, con ser va tive; vine clad vales vocal with vintage songs. I like white wine vinegar with veal very well this very warm day.

117. Muscle Breakers.—Thou wast'd'st the rickety skiff over the mountain height cliffs, and clearly saw'st the full orb'd moon, in whose silvery and effulgent light, thou reef'd'st the haggled sails of the ship wrecked vessel, on the rock bound coast of Apilachiola. He was an unamiable, disrespectful, incommunicative, disingenuous, formidable, unmanageable, supercilious, and pusilanimous old bachelor. Get the latest amended edition of Charles Smith's Thucydides.

118. Ph sounds like v—in Steph'n, (not Stevun,) neph ew, (not nef fu;) which two words are probably the only ones in our language, where *ph* has this sound. Give me, (not gim me,) have not (not haint, nor hav'nt,) don't love to go (not luff to go,) rather, do not &c.) you will have to go, (not you'll haf to go,) vive le roi, (veeve le rwah,) wine, venison and vinegar, are very good victuals in a vessel in a warm day.

119. G HAS THREE SOUNDS: 1st. N. S. or J. before e, i, and y, generally: gem, gibe, gilt, gen der, gen ius, gi ant, gin seng, (not ging shang,) gen e al o-gist, Geor gi um Sidus; ger mi na tion, gym nas tie, gyp sy, ex ag ge rate, o-

rig i nal, gym na si um, sug gest, (not sugg jest, as in the Dictionaries,) hydro gen, re frig er ate, gen ger bread for the fragile General of Ghent; ag i tate, bur gess, char ger, de gen er ate, en ergy, fo li age, geor gic, grange, log i cal, mag ic, pan e gyr ic, ser geant.

120. He who attempts to make an *enroad* on the existing *state* of things, though evidently for the *better*, will find many to *encourage* him, and assist in effecting a useful reform; and a *few* who will treat his honest exertions with resentment and contempt, and embrace their *old errors* with a fonder *pertinacity*, the more vigorous the effort to tear them from their arms. There is more hope of a *fool*, than of one wise in his own conceit.

121. G AND J HAVING THE SAME SOUND—Gen tle men, ju di cious, judges, tan gent, un gen erous, je june, vengeance, gen tle, im age, wa ger, just ly, an gel ic, le gions, Ju ba James and Jul ia Johnson, jeal ous of joy, were co ju gi al ly join'd, in June or July, at Justice Jennings' ju re di vi no, (by divine right) of jus gen ti um; (the law of nations,) Ja son, Ju ve nal, and Ger man i cus were justly judged by jealous Ju no and Ju pi ter.

122. In all schools, one leading object should be to teach the science and art of reading and speaking with effect; they ought indeed, to occupy seven-fold more time. Teachers should strive to improve *themselves* as well as their pupils, and feel, that to them are committed the future orators of our country. A first rate reader is of infinitely more importance than a first rate performer on a piano, or any other artificial instrument. Nor is the voice of song sweeter than the voice of eloquence; and there may be eloquent *readers*, as well as eloquent *speakers*.

123. THE SOUND OF G IS HARD OR GUTTERAL, before *a, o, u, l, r*, and often before *e*, and *i*; also, at the end of words and often syllables.—Game, garb, gall, gap, geese, get, guile, gift; gore, goose, gone, glume, gull, gru el, goi ter; growl, glair, glass, glebe glide, gliff; globe, gloom, gloss, glut, glout, grave grasp, green, grime, grim, grope, groove, grot: grouse; rag ged, pig gin, gog gles, slug gish, ag gra vate, ag grieve, bog gy; egg,

fog gy, beg gar, flag gy, gan grane, hig gle dy pig gle dy.

124. Foreigners and natives may derive essential aid from this system of vocal Philosophy, enabling them to read and speak the language correctly; which they most certainly *ought* to do, before they are employed to teach in our schools: for whatever children learn, they should learn correctly. Good teachers are quite as necessary in the *primary* school, as in the *Academy* or *College*: at least, so thought Philip, King of Macedon, when he sent his son Alexander to Aristotle, the great philosopher, to learn his *letters*: and Alexander says he owed more to his *teacher* than to his *father*.

125. G & H SIMILAR IN SOUND.—Magnet; burgher, gory, a ghast, gherk in, quaggy, phys i og no my, seg re gate, ghostly, ir ref ra ga ble, ni ger, jag gy, quag mire: Scrog gins, of Brob dig nag, got a big gig, and gave a gold guin ea; gory, glade; dig or beg, the game is gone; a giddy giggling girl, her kins folk plague by her vul gar mean ness and her con verse vague.

126. *Elocution* is not, as some erroneously suppose, an art of some thing artificial in tones, looks and gestures, that may be learned by imitation. The principles teach us to exhibit truth and nature dressed to advantage: its objects are to enable the reader and speaker to manifest his thoughts and feelings in the most pleasing, perspicuous and forcible manner, so as to charm the affections, enlighten the understanding, and leave the deepest, and most permanent impression, on the mind of the attentive hearer.

127. THE THIRD SOUND OF G IS ZH.—This sound of *g* however, though common to *s* and *z*, is derived from the French; or rather, they are French words not yet Anglicised, or made into English. Rogue (roozh, red paint for the face,) me nag e rie, (a collection of animals, or a place for them,) pro te ge (prota zha, a person protected or patronized;) bad e nage, (light or playful discourse,) mirage, (an optical illusion, presenting an image of water in sandy deserts,) Char ge d' af fairs, (shar zha-daf fare, an ambassador, or public minister, of secondary rank.)

128. These principles of oratory, are

well calculated to accustom the mind to the closest investigation and reasoning ; thus affording a better discipline for the scientific, rational, affectuous faculties of the mind, than even the study of the Mathematics : for the *whole* man is here addressed, and all his mental powers, and all his acquirements, are called into requisition. This system is a fiery ordeal, and those who pass through it, *understandingly and practically*, will come out purified as by fire.

129. S AND Z HAVING THE SAME SOUND.—A si a, ad he sion, a zure, casu al, de ri sion, en clo sure, ef fu sion, meas ure, in ci sion, ob tru sion, o sier, pro fu sion, treas ure, u su ry, vis ion ; a bra sion, cro sier, e lis ion, ho sier, inva sion, am bro sial, co he sion, e ra sure, de ci sion, sei sure, en thu si asm, cor ro sion, ro se ate, treas ure, viz ier. (the prime minister of the Turkish empire,) Lys ia, ec cle si as tic, mag ne si a.

130. This *work* tells the *pupil*, as the *master workman* does the *apprentice* ; this is the *principle*, or *rule*, and this is the way to *apply* it ; and when the rule is thus applied to practice he has no more use for it : indeed, its rules and directions serve *him* the same purpose as the *guide post* does the *traveller* ; who, after visiting the place toward which it directs, has no further use for it.

131. H HAS BUT ONE SOUND, which is merely an aspirate, or forcible breathing, made in the glottis.—Hale, hard, hall, ham ; he, hem ; hie, him ; hold, hoop, hot ; hue, hum ; hoist, hound : hair y, har bor, hal ser, ham mer, heed less, helmet, high er, hind er, holy, whose, howev er, be hind hand, hu man ; his exhausted highness exhibited his horrible shrunk shank, and hopping, lied himself home, happy to have his hands, his head, and his heart whole.

132. Be very particular in pronouncing the jaw or voice breakers, and cease not, till you can give every sound fully, correctly and distinctly. If your vocal powers are well exercised by faithful practice on the more difficult combinations, they will acquire a facility of movement, and a precision of action, a flexibility, grace and force truly surprising.

133. H.—Ad here, be hest, co here, de hort, ex hale, har vest, haw thorn, hal loo, hea then, her schel, hil lock,

home ly, hov el, hu mid, hum drum, huz za, hy men, hyp o crite, hoi ty toi ty, hoist ing, in hab it, mo hair, pro hib it, re hearse, ex haust, un heard, ex hib it, up hold, be hind, ex hort, ve he ment ly : hum ble bee, hearts horn, shroud, hot house, an ni hi la tion ; he went with him, (not with im,) with all his heart, (not is heart,) how high his holiness holds his hoary head.

134. ALLITERATION—is a repetition of the same letter, or letters, at certain intervals ; a decoration used chiefly in poetry, tho' sometimes found in prose. With many a weary step, and many a groan, Up the high hill he heaves a huge round stone. Be honest and humane, and hate not even thy enemies. Had my sweet Harry had but half their numbers, this day might I, hanging on Hot-sper's neck, have talked.

135. H IS SILENT IN THE FOLLOWING WORDS.—A ghash, ca tarrh, dish a bille, heir ess, herb age, hon est, shep herd, hon or, humor. hum ble, rhi noc e ros, rheum, rhet o ric. rheu barb, rhine, rhapsody, rhyme, Thom as, thyme : also when preceded by a vowel in the same syllable : as, A bi jah, Be ri ah, Ca lah, Di nah, E li jah, Ge rah, Hul dah, I sa iah, Jo nah, Ka nah, Lib nah, Mes si ah, Nin e vah, O badi ah, Pis gah, Ru mab, Sa lah, Te rah, U ri ah, Va ni ah, Ze lah.

136. IMPORTANT REMARKS.—Every pupil should be required to notice, distinctly, not only all the specific sounds of our language, simple and compound, but also the different and exact positions of the vocal organs, necessary to produce them. The teacher should unyieldingly insist, upon having these two things faithfully attended to : for success in elocution and music, absolutely demands it : no one, therefore, should wish to be excused from a full and hearty compliance. Master these elementary principles, and you will have command of all the mediums for communicating your thoughts and feelings.

137. It is said that no description can adequately represent Lord Chatham ; to comprehend the force of his eloquence, it was necessary to see and hear him ; his whole delivery was such as to make the orator a part of his own eloquence : his mind was view'd in his

countenance, and so embodied was it in his every look and gesture, that his words were rather *felt* than *followed*; they *invested* his hearers; the weapons of his opponents fell from their hands; he spoke with the air and vehemence of inspiration, and the very *atmosphere* flamed around him.

138. L has one sound.—Lace, lard, laud, lamb, lee, led; lie, lid; load, loose, lot; luce, lug; Loyd, lounge; la bel, large ly, law ful, le gal, lev el, li bel, lil y, lo cal, loop hole, lovely, lul la by, loud ly, al ka li, bliss ful, dal li ance, fat ally, gen teel ly, hal lu ci nate, il log i cal, mal le a ble, nul li ty, ol i gar chy, pel li cle, re pel lent, sa li val, tit il late, un like ly, vel lum, wil fully. His long limbs in listless languor lie.

139. Pronounce my, you, your, that, when emphatic, with the vowels full and open. *My* harp is as good as *yours*. He told *you*, but would not tell *me*. I said he was *my* friend, not *yours*. *That* man related *that* story. When these words are not emphatic, the sounds of *y* and *u* are shortened, the *o* being silent, and *u* having its 2d sound, and the *a* entirely suppressed. *My pen* is as bad as *my paper*. How do you do? Very well, how do you do? Have you got your book? This is not *your* book, it is *my* book. I said that *you* said, that you told him so.

140. L.—La dle, ful fil, live ly, live-long, health ful gale o'er hill and dale; the male stole a pail full of stale meal; the volatile tailor regaled himself over the elder blow tea (not loot;) the lonely quail bewailed the hail as he trailed the rail; the tall jaylor failed to hold the bail, who scaled the wall, and prevailed over all. A lean, long, lively, lulling lynx, was lately lolling by a lonely little lake, located on the loyal lea.

141. *That* is th' man th't said th't you saw him. I say th't that th't that man said, is not that th't that man told him. *That* th't I say is this: th't that, th't that gentleman advanced, is not that th't he should have spoken; for he said th't that THAT th't that man pointed out, is not that that, th't that lady insisted th't it was, but is *another* that.

142. M has one sound.—Maim, mar, mall, map; meek, men; mine, mint; mole, moon, moss: mule, mum, my,

moist, mound: malt, man, mam mon, me di um, mem o ran dum, mur mur-ing, min ic, mo ment, moon beams, mon u ment, mutiny, mum my, moistness; fame charms almost all mankind. A mal ga mate, brim mer, cir cum am bu late, dum my, em blem, per ma nent, gammon, ham mock, im me mo ri al, jum ble, mam mi form, me mis matics, om ni um gath er um, pre mi um, Ro man ism.

143. Read and speak in such a just and impressive manner, as will instruct, interest and affect your hearers, and reproduce in them all those ideas and emotions, which you wish to convey. Remember that *theory* is one thing and *practice* another; and that there is a great difference between knowing *how* a sentence should be read or spoken, and the *ability* to read or speak it; theory is the result of tho't, practice of actual experience.

144. M.—Am mo ni um, cim mer ian, da tum, di lem ma, er ra tum, min i um and max i um, mem mo ran dum, mi as ma, scramble, gum my, mo men tum, som nam bu lism, en co mi um, an i mal cu lum, ar ca num, mid ship man, mis be comes, stra tum, trim mer, um brage, vam pire, wam pum; mind, manners, magnanimity and mercy make a mighty man. The smooth stream in smoother numbers flows. *M* is silent, in *Mnason* and mnemonics.

145. CICERO and DEMOSTHENES, by their words, lives, maxims and practice, show the high estimation in which they held the subject of oratory; for they devoted years to the study and practice of its theory and art, under the most celebrated masters of antiquity. Most of the effects of *ancient*, as well as *modern* eloquence, may be attributed to the manner of delivery; we read their *words*, but their *spirit* is gone; the body remains beautiful indeed, but motionless and dead; TRUE eloquence revivifies it.

146. N HAS TWO SOUNDS, 1st. Name sound. Nail, nard, naught, nap, need, net, nice, nip, no, noon, not, nude, nun, noise, noun; naked, nar cot ic, nau ti cal, nan ny, neg li gent, nine pins, ninny, no ble man, noon tide, non sense, nun ne ry, nine ty nine, An ti no mi an, be nig nant, con tam i nate, du en na,

enchant ment, Flan i' gan, hunts man, in nu en do, joint ten ant, land's man, man i kin, Pan the on. Mine alone be the winning tone.

147. Distinctness of articulation demands special attention, and requires that you should pronounce the vocal letters, as well as every word, audibly and correctly, giving to each its appropriate force and quantity. Unless these principles are perfectly understood, your future acquirements will be more or less faulty: for, in proportion as one is ignorant of what ought to be felt, thought, and done, will he be liable to err.

148. N.—Con di ments, ū nan i-mous, con ver sant, en chained, con sonant, con ven tion. om nip o tent, so cin i an, tan ta mount, coun ter pane, un answer a ble, con tent ment, ven i son, wan ton ness; in vain the country swain drains the plains. He knows his nose; I *know* he knows his nose: he said I *knew* he knows his nose: and if he *says* he knows I know he knows his nose, of course, he *knows* I know he knows his nose.

149. Some public speakers, in *other* respects inferior, from the ease, grace, dignity and power of their delivery, are followed and applauded; while others, however sound in matter, and finished in language, on account of their deficiency of manner, are passed by almost unnoticed. All experience teaches us the great importance of *manner*, as a means of inculcating truth, and persuading others to embrace it. Lord Bacon says, it is as necessary for a public speaker, as decorum for a gentleman.

150. THE 2d SOUND OF N IS NG.—Before the *k* sound of *c* generally, and always before hard *g*; before *k* and *q*, under the accent. Link, Con gress, bank, cinque, con course, ap guish, conquer, fin ger, strength, an gu lar, lon ger, ink, stran gling, youn ger, an chor, bun gle, con quest, don key, gin gle, hun ger, in got, jun gle, lan guid, man gle, plank, pune til io, ran cor ous, sancti ty, tin kle, un cle, wrin kle. The sounds of *M* and *N* are nasal, and the only ones of the language.

151. Be perfectly distinct in your articulation, or you cannot become an easy, graceful, effective and natural Elocutionist; therefore, practice on the

vowels and consonants as here recommended, separately and combined. If your utterance is rapid and indistinct, your reading and speaking will not be listened to with much pleasure or profit. A hint to those who would be wise, is sufficient.

152. N—Ng—An-gle, cank-er; extinct, dan-gle, junc-tion, lin-guist, min-gle, sanc-tion, shrink, spangle, syn-cope, trin-ket, lon-gest, tank-ard, con-go, swin-gle, lin-go, anx-i-e-ty, dank, plunk-et, sin-gle, thank-less, twin-kle, lank, ta-king, san-guine, youn-gest, jun-gling, the tinkling bell; he says he is longing anxiously for the long song, they sung at the singing meeting.

153. The common mode of teaching Elocution is considered the true one, because it has been so long believed and practiced; the *old* have become familiar with it, and follow it from habit, as their predecessors did, and the rising generation receive it on trust; thus they pass on striving to keep each other in countenance: hence it is, that most of our bad habits, in this important art, are born in the primary school, brought up in the Academy, and graduated in the College; if we proceed so far in our education. Is not an entire revolution necessary?

154. P HAS ONE SOUND. Paid, par, pall, pap; peep, pet; pipe, pip; pope, pool, pop; pule, pup, puss; point, pound; pa-per, pa-pa, pap-py, pro-pin-qui-ty, pine-apple pies and pepper pods; peer-less, pi-per, pip-pin, pop-py, pup-py, ap-pend, bap-tism, cop-per, fop-pe-ry, hip-po-pot-a-mus, lip-pi-tude, map-pe-ry, rip-ping, pap-poose, wrap-per, slop-shop, tap-i-o-ca, whap-per. A Paddy pick'd a peck of pickl'd peppers and put them on a broad brim'd pewter platter.

155. In ancient Rome, an orator's education began in infancy; so should it be now: the seeds of eloquence may be sown when the child is on the maternal bosom; the voice should be developed with the mind. If the *child* has good examples set him, in reading and speaking, and the youth is attentive to his every day language, and is careful to improve his mind and voice together, he will become a good elocutionist, without scarcely knowing it. Connection and association, have as much to do with our

manner of speaking, as with our cast of thinking.

156. P.—Ap-pal, cup-board, (not cub-burd,) depths, ep-o-pee, frip-pe-ry. op-press, por-poise, rip-per, slop-py, tip-ple, ap-peal, clap-board, cop-per, flop-ping, hap-py, op-po-nent, pre-pare, sap-py, strip-pling, tip-top, ap-plaud, ap-prize, pu-pil, pro-pound, ap-point, ap-prove, hopes and pains, pop-u-lar, pa-pa-cy, pick-pock-et : paupers are poor people supported by a tax on the public. Pigmies are pigmies still though perch'd on pyramids.

157. MUSCLE BREAKERS. Peter Prickle Prandle picked three pecks of prickly pears from three prickly prangly pear trees: if then, Peter Prickle Prandle, picked three pecks of prickly pears from three prickly prangly pear trees; where are the three pecks of prickly pears that Peter Prickle Prandle picked from three prickly prangly pear trees? Success to the successful prickly prangly pear picker.

158. R HAS TWO SOUNDS, 1st. Name sound, or smooth, after a vowel sound. Air, burrs, cars, dire, ears, force, ire, jars, lore, oars, quires, roars, stars, tears, wars, ar-bor, bar-bers, corn-ners, dormer, er-rors, fer-vor, gar-blers, hardware, pur-ports, quar-ters, search-er, tor-por, verd-ure, ar-bi-ters, fore-fa-thers, lar-ders, mur-der-ers, nor-then-ers, sor-cer-ers, Tar-tars, va-por, war-fare, horrid. Charles, go to the barn and get some corn and feed the horses : to give this sound of *r*, turn the tip of the tongue to the roof of the mouth.

159. WRITTEN LANGUAGE consists of letters, and consequently, is more durable than *spoken* language, which is composed of articulate sounds. Our written alphabet contains twenty-six letters, which make syllables and words; words make sentences; sentences paragraphs, which make sections and chapters; these constitute an essay, discourse, address, oration, poem, dissertation, tract or book : but our *vocal* alphabet has forty-four letters, or sounds, which make up the whole of spoken language.

160. The second sound of *R*, is burr'd, rough, or trill'd, whenever it occurs before vowel sounds in the same syllable : Rail Roads, rips, runs, ru-ral; ran-cor, rar-i-ty, rook, rep-re-sent; ri-

ot-ous, rib-ald-ry, roar-ing, rig-or-ous, ribb'd, rail-e-ry, ran-co-rus, rap-pa-ree, re-pairs, re-frig-e-rate, re-tire, throne, re-mu-ne-ra-tion, rep-ro-bate, ret-ro-gade, re-ver-be-ra-tion. The rocks are riven, and rifted oaks rush along the rivers : rough winter rudely rends the robes of autumn, and rattling thunder, roaring, rolls the rafts around the rocky regions.

161. Dr. Franklin says, (of the justly celebrated Whitfield,) that it would have been fortunate for his reputation, if he had left no *written* works behind him; his talents would then have been estimated by their effects: indeed his elocution was almost faultless. But whence did he *derive* his effective manner? We are informed that he took lessons of Garrick, an eminent tragedian of England, who was a great master in Nature's school of teaching and practising this useful art.

162. The trilled sound of *R*. Crock-ery, ef-fron-te-ry, grid-i-ron, ir-re-proach-a-ble, ju-ris-pru-dence, li-bra-rian, op-pro-bri-ous, pre-ca-ri-ous, rec-reant, trans-crypt, un-re-prieved, necessary result, broken ribs, a hundred prime citrons; re-treat, romantic dreams; praying children; resurrection throng; ruin seize thee, ruthless King: a Prussian bear approached the strong rhinoceros; a rat in a rat trap, ran through the rain on a rail, with a raw lump of red liver in his mouth: the rough rock roars: round and round the rugged rocks the ragged rascal runs.

163. Many persons take great pains in their *dress*, to appear well, and receive attention; and so far as personal appearance can exert an influence, they attain their end: but if they would cultivate their *language*, and the proper way of *using* it, so as not to *deform* themselves in reading and conversation, they might accomplish the object at which they aim.

154. *W* HAS ONE CONSONANT SOUND, and one vowel sound; it is heard in *woo*, which should be its name; as it is in the Welch language: Wail, waft, waltz, wag, weak, well; wild-fire, wig-wam; wo-ful, woof, want, work, wood, wound, (did wind,) waiter, wed-ding, wise-ly, wish-ful, wove, dwarf, tweak, swoop, walls, weeps, weath-er, will, wa-

ter, wood, worm-wood, wo-be-gone ; awake, be-wail, in-ward, re-ward, waive, al-ways, wea-ry, wedge, wick-ed. The waves wandered with the wild and wanton winds, that wail and weep.

165. *Written Language* is used for communicating information of persons distant from each other, and for transmitting, to succeeding ages, knowledge that might otherwise be lost, or handed down by erring tradition. *Spoken language* is used to convey the thoughts and feelings of those who are present, and are speaking, or conversing together : the former is of course addressed to our *eyes*, and the latter to our *ears* ; each kind having its own particular alphabet, which must be mastered.

166. W AND U ALIKE IN SOUND.—Wand, an-guish, be-witch, con-sue-tude, an-ti-qua-ry, con-quest, buo-y, man-suetude, as-suage, lan-guid, wo-ful, words ; the wolf whose howl's his watch ; a wight well versed in waggery, and a worthy youth both young and wise, and rich in worldly wealth ; weave well the warp of life. W is silent when it immediately precedes r : wrap, wreck, bewray, wrath, written, wrong ; wriggle, wreath, wretch, wrist, wren, wring, wright ; also in sword, answer, widow, mellow, hollow, who, whole, whom, whose, wright, know, &c.

167. Keep a watchful and jealous eye over common opinions, prejudices and bad school instruction, until the influence of reason, nature and truth, is so far established over the ear and taste, as to obviate the danger of adopting, or following, unquestionable errors, and vicious habits of reading and speaking ; extended views, a narrow mind extend. To judge righteously of all things, preserve the mind in a state of perfect equilibrium, and let a love of truth and goodness govern all its decisions and actions.

168. TWO OF THE THREE SOUNDS OF X—1, Name sound or Ks, when at the end of accented syllables, and often when it precedes them, if followed by a consonant. Axe, box, flax, mix ; cox-comb, dex-ter, max-im, next, ox-en, fix, saxon, vex, wax, yex, ad-mix, coax, ex-cavate, bux-om, dox-ol-o-gy, fixt-ure, influx, jux-ta-po-si-tion, nox-ious, paradox, quix-ot-ism, syn-tax, text-ure, vex-

ation, ex-clude, sex, vix-en, or-tho-dox-y, and het-ro-dox-y.

169. By separating these elements of language, and practicing on them, each by itself, the exact position and effort of the vocal organs, may be distinctly observed ; and in this way, the true means of increasing and improving the force and quality of every one ascertained. Be not discouraged at the apparent mechanical, artificial and constrained modes of giving the sounds, and pronouncing the words : acquire accuracy, and ease and gracefulness will inevitably follow.

170. The second sound of X is of *gz*, generally when it immediately precedes the accent, and is followed by a vowel sound or the letter *h*. Aux-il-i-ary, ex-acts, ex-empt, ex-haust, ex-u-berant, ex-ult, ex-am-ine, ex-ag-ge-rate, ex-ec-u-tive, ex-ist-ence, ex-on-er-ate ; lux-u-ri-ous, anx-i-e-ty ; ex-as-per-ate, ex-ec-u-tors, ex-hil-e-rate, ex-haust-ion, ex-hale, ex-or-di-um, ex-er-tion, ex-am-ine the Scriptures, and exhibit examples of good works. For the third sound of *x*, see the third sound of C.

171. Two objects are to be accomplished by these lessons and exercises : the acquiring a knowledge of the vowel and consonant sounds, and a facility in pronouncing them : by means of which the voice is partially broken and rendered flexible as well as controllable, and the obstacles to a clear and distinct articulation removed : therefore, practice much, and dwell on every elementary sound, taking the letters separately, and then combining them into syllables, words and sentences.

172. XTRAORDINARY PLAY UPON XES.—Charles X. x king of France, was xtravagantly xtolled, but is xceedingly xecrated. He xhibited xtraordinary xculture in xigency ; he was xemplary in xtentials, but xtrinsic on xamination ; he was xtatic under xhortation, xtreme in xcitement, and xtraordinary in xtempore xpression. He was xpatiated for his xcesses, and to xpiate his xtravagance, xisted and xpired in xile. [The x in exhibited, exemplary, examination, existed, and exile sounds like *gz* ; in all the others it is like *ks*.]

173. *Reading*—should be a perfect *fact-simile* of correct *speaking*, and both

exact copies of real life ; hence, read just as you would naturally speak on the same subject, and under similar circumstances ; so, that if any one *hears* you, but does not *see* you, he cannot tell whether you are reading or speaking. Remember that nothing is denied to *industry* and *perseverance* ; and that nothing valuable can be obtained *without* them.

174. One of the three sounds of Y. It should be Ye.—Yale. yard, yawl, yams ; years, yell ; yield, yoke, yawn, yap, yearn, yeast, yel-low, your-self, yes-ter-day, youth-ful, yet, yelp, yaw, yes-ty waves, yoke, young-ster, yeoman-ry. For the long and short vowel sounds of y, as in rhyme, and hymn, see the two sounds of I, in isle and in. Mr. *Yew*, did you *say*, or did you *not* say, what I *said* you said ? because Mr. *Yew-yaw* said you never *said* what I *said* you said : now if you say that you did *not* say what I *said* you said, then pray what *did* you say ?

175. An accute knowledge of these elementary sounds, which constitute our vocal alphabet, and the exact co-operation of the appropriate organs to give them truly, is essential to the attainment of a good and efficient elocution. Therefore, be resolved to understand all about them ; and in your various efforts to accomplish this important object, give precision and full force to every sound, and practice faithfully, and often, the difficult and rapid changes of the vocal powers, required by the enunciation of a quick succession of the muscle breakers.

176. E, I, U and Y pronounced similarly. Al-ien-ate, ax-iom, bil-ious, guide, cloth-ier, Eu-rope, hal-iards, fig-ure, rapt-ure, na-iad, virt-ue, cult-ure, bagnio, per-fid-ious, dis-guise, court-ier, guile, jun-ior, ple-be-ian, ruff-ian, coll-ier, span-iel, grand-eur, val-ient-ly, viz-ier, Eu-ti-chus, Christ-ian, fa-mil-iar, gen-ius, un-ion, seign-iors, clar-ion, fil-ial, eu pho-ny, eu-lo-gy, past-ure, creat-ure, sold-ier, dis-un-ion, bril-iant-ly, nat-ure, con-spic-u-ous, gest-ure, ple-iads. Some of these letters have their vowel sound following the consonant sound of Y.

177. The *first* step to improvement is, to awaken the *desire* of improvement :

whatever interests the *heart*, and excites the *imagination*, will *do* this. The *second* is—a clear and distinct classification of the principles on which an art is based, and an exact *expression* of them, in *accordance* with this classification ; indeed, all the arts and sciences should be seen in definite delineations, thro' a language which cannot well be misunderstood.

178. One of the three sounds of CH, which may be represented by ТЧН.—Change, charge, chaw, chal-ice ; cheat, chest, chide, chill ; choke, choose, chop ; church, chew, pinch, ur-chin, crutch, lurch, choice, chouse, chafe, charms, chalk, chap-el, chives, (not syves,) arch-chan-cel-lor, chip, cher-ry, child, chicken, chore, chap, chuck-le, chow-der, chaste, chant-ing, char-i-ty, cheer-i-ly, cher-ub, chim-ney, chit-chat, Chi-li, Nor-wich, Ips-wich, Sa-chem, Wool-wich.

179. Many consider elocution merely as an *accomplishment*, and that a *desultory*, instead of a *systematic* attention, is all that is necessary. A regular, scientific and progressive course, in this, as well as in every thing else, is the only correct, effectual, and rapid mode of proceeding. If *improvement* is the object, whether we can devote *little*, or *much* attention, to a pursuit, mental or manual, system and method are absolutely essential : *order*—is heaven's *first* and *last* law.

180. Ch—tch, Ac-crouch, blanch'd, de-tach-ments, flitch, latch, mer-chandize, pinch, twitch, chess, quench, touch, French, pinch, clutch, un-char-i-ta-ble, a-chieve, blanch, hitch, peach, rich, sachel, touch, un-church, wrench, coach, chief-tain. Three chubby children, in Richfield, were each choked with choice chunks of cheese, much of which Sancho Panza purchased of Charles Chickering on Chimborazo.

181. In all cases of producing our sounds, observe the different positions of the organs, and remember that the running through with the forty four sounds of our language, is like running up the keys of an instrument, to see if every thing is all right : be satisfied of nothing, short of a complete mastery over the whole subject. Be very particular in converting all the breath that escapes into sound, when reading or

singing; and remember, that the purer the sound, the easier it may be made, the less will be the injury to the vocal organs, the farther it will be heard, and with the more pleasure will it be listened to: do not forget the *end*, the *cause*, and the *effect*.

182. Vowel sounds are all produced in the LARYNX; and, on their emission, the articulating organs make them into words. These words constitute language, which is used, by common consent, as signs of ideas; or, as mediums for the manifestation of thought and feeling; it may be written, or spoken; and the natural results are books, papers and conversation: by means of which, the conceptions and affections of human minds are made known and perpetuated.

183. TH HAVE TWO SOUNDS. 1, *Lisping sound*, improperly called *Sharp*.—Thane; thaw-eth, thank, the-ist, thermal, thigh, think: tho-ral thor-ough, for-sooth, breadths, plinth, be-troth'd, strength-en'st, bath, berths, cloth, death, hearth, lath, months, path, south, truth, wealth, youth; a the-ist, be-thrall, de-throne, filth, heath, Matth-ew, mouth, pro-thon-o-ta-ry, qua-keth, twelfths, breadth, Frith of Forth, lith-o-graph, thatch-eth: Faith, quoth the thief, the tooth appeareth the third, fourth, fifth, sixth, seventh, eight, ninth, tenth, eleventh and twelfth times.

184. *The thistle Sifter*.—Theophilus Thistle, the *successful* thistle sifter, in sifting a seive full of unsifted thistles, thrust three thousand thistles thro' the thick of his thumb: if then Theophilus Thistle, the *successful* thistle sifter, in sifting a seive full of unsifted thistles, thrust three thousand thistles thro' the thick of *his* thumb; see that *thou*, in sifting a seive full of unsifted thistles dost not thrust three thousand thistles through the thick of *thy* thumb: success to the *successful thistle* sifter, who doth not get the thistles in his tongue.

185. The sound of Th is the vocal lisping; improperly called *flat*.—That, thee, then, thine, this, thou, than, with, blithe, loath, swathe, where with, baths, youths, paths, cloths, truths, laths, oaths, hearths, be-neath, al-though, thith-er, see-the; mouths, un-sheath, smooth, under-neath; moths, swa-thing. Sheathe

thy sword, till I wreath the worthy bear; whether I gather or not, I rather not be pothered with that smoothe scythe, which your brother got of my father.

186. *Jaw-breakers*.—Thou wreath'd'st and muzzl'd'st the far-fetch'd ox, and imprison'd'st him in the Volcanic Mexican mountain of Popocatepetl in Coto-paxi. Thou prob'd'st my wounds and troubl'd'st my rack'd ribs. Thou triff'd'st with his acts, that thou black'n'd'st and contaminated'st with his fleh'd character. Thou lov'd'st the elves when thou heard'st and quick'n'd'st my heart's tuneful harps. Thou wagg'd'st thy prop'd up head, because thou thrust'd'st three hundred and thirty three thistles thro' the thick of that thumb, that thou cur'd'st of the barb'd shafts.

187. *Wh*. 1. Whale, wheel, while, which, what, whine, whang, whig, whelm, whiff, when, why, whilom, wheeze, whif-fle-tree, (not whippetree,) whimsey, whip-poor-will, wheat, (not weat,) whelp, whit-tle, wharf, white-wash, whee-dle, whip, wher-ret, whit-ster.

188. The 44 Sounds of our Language, in their Alphabetical order.—A 4; Ale, are, all, at: B 1; bribe: C 4; cent, clock, suffice, ocean: D 2; did, fac'd: E 2; eel, ell: F 2; fife, of: G 3; gem, go, rouge: H 1; hope: I 2; isle, ill: J 1; judge: K 1; kirk, L 1; lily: M 1; mut: N 2; nun, bank: O 3; old, ozze, on: P 1; pipe: Q 1; queen: R 2; arm, rough: S 4; so, is, sure, treasury: T 2; pit, nation: U 3; mute, up, full: V 1; vivid: W 2; wall, bow: X 3; flax, exist, beaux: Y 3; youth, rhyme, hymn: Z 2; zigzag, azure: Ch 3; church, chaise, chasm: Gh 3; laugh, ghost, lough: Ph 2; sphere, nephew: Th 2; thin, that, Wh 1; whale: Oi; oil: Ou; sound: Several are duplicates.

189. CAUSES OF HOARSENESS.—That unpleasant sensation, which is called *hoarseness* in speaking, is produced by the emission of breath, that is not converted into sound; which may be seen, in an extreme, by whispering a few minutes. The reason why the breath is not manufactured into sound, in thus speaking, is, that the *thorax*, (or lungs,) is principally used; and when this is the case, there is always an expansion of the chest, and consequently, a lack of power to produce sounds in a proper

manner : Therefore, some of the breath, on its emission through the glottis, over the epiglottis, and through the back part of the mouth, chafes up their surfaces, producing a swelling of the muscles in those parts, and terminating in what is called *hoarseness*.

190. ORTHOGRAPHY, OR RIGHT SPELLING. As we have two kinds of language, *written* and *spoken*, so there are *two modes* of spelling; *one* addressed to the *eye*, and exhibited by *naming* the letters; and the *other*, addressed to the *ear*, and spelled by giving the *sounds*, which the letters represent : the *former* method, which is the *common* one, tends to the use of the throat, or lungs, and is one of the fruitful sources of consumption; the *latter* mode, which is the *new* one, serves to keep up the natural use of the appropriate muscles, and tends to *prevent*, as well as *cure*, dyspepsia, liver and lung complaints, and diseases of the throat.

191. CLASSIFICATION OF THE CONSONANTS. The first natural division of the Consonants are into VOCALS and ASPIRATES. Of the Vocal there are, as they stand in the Alphabet and their combinations, twenty six; but deducting the duplicates there are but *seventeen*, viz : *b*, as in *bib*; *c*, as in *suffice*; *d*, as in *dead*; *f*, as in *of*; *g*, as in *gem*, *go*, *rouge*; *l*, as in *ill*; *m*, as in *me*; *n*, as in *none*, *bank*; *r*, as in *err*, *pride*; *w*, as in *wo*; *x*, as in *exist*; *y*, as in *yet*; and *th* as in *this*; all of which should be given separately, as well as combined, and their distinctions observed.

192. After the pupil has become tolerably familiar with reading by vowel sounds, and spelling as above recommended, let him be exercised in reading by both vowel and consonant sounds; i. e. by giving a perfect analysis of all the sounds, found in any of the words of the sentence before him; which involves every thing which relates to sounds, whether *single*, *double*, or *triple*, and to articulation, accent, pronunciation, and emphasis. No one should wish to be excused from these very useful and important exercises; for they are directly calculated to develop and improve the voice, the ear, and the manner, and impart that kind of knowledge of this subject, which will be felt to be *POWER*, and give one confidence in his own abilities.

193. There are, according to their representatives, of the aspirate or breath sounds, twenty-one; omitting the duplicates, (or letters having the same sound,) there are only *ELEVEN*, viz : *c*, as in *cent*, *clock*, *ocean*; *d*, as in *fac'd*; *f*, as in *fife*; *h*, as in *hoe*; *p*, as in *pipe*; *x*, as in *mix*; *ch*, as in *church*; *th*, as in *thin*; and *wh*, as in *where*; whence it appears, by actual analysis, that we have *SIXTEEN VOWEL SOUNDS*, and *TWENTY EIGHT CONSONANT SOUNDS*; making in all *FORTY FOUR*.

194. Every thing in the universe, both of *mind* and of *matter*, exists in reference to certain *fixed principles*, which are called *laws of order*, originating in the *GREAT FIRST CAUSE*, and thence emanating, throughout all creation, *animate* and *inanimate*; and so *long* and so *far*, as these laws are *obeyed*, (i. e. kept,) we are shielded from all *evils*, *physical* and *spiritual*: hence, if a man suffers, either in *mind*, or *body*,^a from *within*, or *without*, the *cause* of the suffering is an infringement of the *LAWs of LIFE*: for God is as unwilling that his creatures should suffer *corporeally*, as that any should be *lost*. Such, then, are our constitutions, and relations, that we cannot *will*, *think*, or *act*, without *obeying*, or *violating*, these laws of *LIFE*, of *BEING*, of *GOD*. Oh the *lengths*, the *breadths*, the *heights*, and the *depths* of the *WISDOM* and *LOVE* of *GOD*, as manifested in the *CREATION*, *REDEMPTION* and *SALVATION* of *MAN*.

195. The second division of the Consonants is into *SIMPLE*, and *COMPOUND*: of the former, there are twenty, including the duplicates: viz, *c*, in *city*; *c*, *cab*; *d*, *do*; *d*, *pip'd*; *f*, *fifty*; *g*, *gull*; *h*, *hope*; *k*, *make*; *l*, *bill*; *m*, *mile*; *n*, *no*; *p*, *pop*; *q*, *quote*; *r*, *corn*; *s*, *see*; *t*, *tune*; *ch*, *chyle*; *gh*, *tough*; *gh*, *ghastly*; and *ph*, *epha*:—omitting the duplicate representatives, there are but eleven; viz, *c*, *cypress*; *e*, *ac-me*; *d*, *day*; *d*, *tripp'd*; *f*, *foe*; *g*, *give*; *l*, *lay*; *m*, *mote*; *n*, *nine*; *p*, *pass*; *r*, *more*; compare, and see.

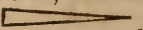
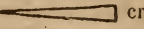
196. The human skeleton, (*a perfect work of a perfect Being*.) with its naked ribs, &c., is so associated, in the common mind, with *death*, and the *grave*, the loss of *friends*, and the terrors of the *dark future*, that many persons regard

it with abhorrence: but to the lover of *truth*, and *nature*, who rises above *time*, *place*, and *matter*, from *effect* to *CAUSE*, the admirable adaptation of all its *parts* to their varied *purposes*, make it an object of the most *intense interest*: we are, indeed "*fearfully and wonderfully made.*" Well might we exclaim "*What a piece of work is man!*" "The greatest study of mankind is *man.*" Such wonderful mechanism reveals the hand of a *DIVINE*; and they, who *contemplate*, and *understand*, its *STRUCTURE* and *uses aright*, who look through *NATURE* up to nature's *GOD*, may be truly said to commune, not only with *themselves*, but with their *MAKER*.

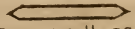
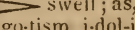
197. Of the compound Consonants we have *twenty three*, viz: *c*, (*z*) discern; *c*, (*sh*.) social; *f*, (*v*.) thereof; *g*, (*dg*.) gibe; *g*, (*zh*.) badinage; *j*, (*dg*.) judge; *n*, (*ng*.) bank; *r*, (*burr'd*.) trill; *s*, (*z*) was; *s*, (*sh*.) sure; *s*, (*zh*.) leisure; *t*, (*sh*.) rational; *v*, vivacity; *w*, wist; *x*, (*ks*.) ox; *x*, (*z*.) Xenia; *y*, youth; *z*, zigzag; *ch*, (*tch*.) such; *ch*, (*sh*.) chagrin; *ph*, (*v*.) nephew; *th*, thick; *th*, *tho'*; *wh*, why; deducting the duplicates, we have but twelve; *c*, (*z*.) *c*, (*sh*.) *f*, (*v*.) *g*, (*zh*.) *n*, (*ng*.) *r*, (*trill'd*.) *x*, (*ks*.) *x*, (*gz*.) *ch*, (*tch*.) *th*, (*think*.) *th*, (*that*.) and *wh*, (*when* :) let them be exemplified.

198. *Origin of language.* Plato says that *language* is of Divine imposition; that human reason, from a defect in the knowledge of natures and qualities, which are indicated by names, could not determine the *cog-nom-i-na* of things. He also maintains, that *names* are the vehicles of *substances*: that a fixed analogy, or correspondence, exists between the *name* and the *thing*; that language, therefore, is not arbitrary in its origin, but fixed by the laws of analogy, and that God alone, who knows the nature of things, originally imposed names strictly expressive of their qualities. Zeno, Cle-an-thes, Chry-sip-pus, and others, were of the same opinion.

199. *ACCENT* is a louder *stress* or *expulsion* of voice, on *short vowels*, and *quantity*, or prolongation of sound, with *expulsive force*, on *long ones*. Its use is to convert letters or syllables into words expressive of ideas, and its effect distinctness of articulation and

melody of speech and song. 1. By *expulsive stress*; and may be thus represented,  *diminuendo*, or  *crescendo*: am-pli-fy, en-ti-ty, im-mense, om-i-nous, um-brel-la, ac-cu-ra-cy, cer-e-mo-ny, fig-u-ra-tive, com-pe-ten-cy, up-right-ly, cat-e-pil-lar, for-get-ful-ness, no-bil-ity, or-a-to-ry, un-just-ly, math-e-mat-ics, su-per-in-tend, af-fa-bil-i-ty, cor-res-pon-dence, un-in-struct-ive.

200. *PHYSIOLOGY* is derived from two Greek words, *Phu sis* (nature) and *leg o* (to discourse) and signifies a discourse, or treatise, of nature; according to which meaning, *every* material substance has its physiology: hence, there is the Physiology of the *earth*, of *minerals*, of *plants*, of *animals*, of *language*, &c., but the word is *now* used in a more *limited* sense, as signifying the *SCIENCE* and *FUNCTIONS* of all the different parts, or organs of *animals* and *plants*; that is, their *nature* and the *uses* which they perform, in the economy of every individual existence. Or, it may be denominated, the *SCIENCE* of *ACTIVE ORGANIZATION* of *LIFE*, as manifested in natural subjects: in other words, the *PHENOMENA* of *LIVING BODIES*: here it is used, principally, in reference to the human *body*, its *parts*, and, as a *whole*: but the *body* is *one* thing, and the *mind* *another*; they can exist in *connection*, or the mind may exist entirely *independent* of the body, in a *spiritual* state of being; while the body exists only a short time, after the departure of the *soul*—*spirit*, or *real man*.

201. 2. By *quantity*, which may be thus represented.  *contin-u-ous*, or  *swell*; as, a-gent, ar-dent, aw-ful, e-go-tism, i-dol-ize, o-di-ous, oo-zy, u-ni-form, un-fruit-ful, oil-i-ness, out-ter-most; a-o-rist, ar-mo-ry, awk-ward-ly, e-qua-ble, i-ro-ny, o-li-o, moon-shine, u-ni-verse, un-ob-tru-sive, moi-ety, poun-cet-box; a-b-c-da-ri-an, par-the-non, pawn-broker, en-cy-clope-di-a, in-vi-ta-to-ry, op-pro-bri-ous-ness, nu-ga-to-ry, truth-ful-ness, boister-ous, pow-der-mill, pa-per-mill, farther-most, draw-bridge, e ven-tide, i-o-dyne, no-ble-man, moon-struck, mu-si-cal, bull-finch, noi some, boun-ti-ful-ly.

NOTES. Every accented vowel should be distinguished, in its appropriate

way, by being made as prominent to the ear, as the following accented vowels are to the eye : a-bA-se-ment mAt-ri-mo-ny, im-pE-rious, in-Ex-o-ra-ble, &c. 2. In singing, accent is always made by stress, never by quantity : and the first note in each full measure is accented. 3. Observe how lively, varied and interesting a passage is when pronounced with proper accentual force ; and see how insipid and monotonous *without* it. Always let your accent be well marked and sustained ; then your delivery will be brilliant, sprightly and effective.

202. The seat of accent is often changed to convey a different meaning ; as ac-cent, ac-cent ; des-ert, de-*sert* : im-print ; im-print ; col-lect, col-*lect* ; sub-ject, sub-*ject* ; au-gust, au-*gust* ; ex-port, ex-*port* ; in-sult, in-*sult* ; con-jure, con-*jure* ; con-vict, con-*vict* ; min-ute, min-*ute* ; pres-ent, pre-*sent* ; ref-use, re-*fuse* ; dis-count, dis-*count* ; sur-vey, sur-*vey* ; trans-port, trans-*port* ; con-test, con-*test* ; in-cense, in-*cense* ; pre-fix, pre-*fix* ; reh-el, re-*bel* ; gal-lant, gal-*lant* ; ex-tract, ex-*tract* ; in-val-id, in-*val-id* ; con-verse, con-*verse* ; pro-test, pro-*test* ; in-stinct, in-*stinct* ; de-tail, de-*tail* ; prod-uce, pro-*duce* ; con-sum-mate, con-*sum-mate* ; in-crease, in-*crease* ; pres-age, pre-*sage* ; con-fine, con-*fine* ; es-say, es-*say* ; pref-ace, pre-*face* ; fre-quent, fre-*quent* ; re-tail, re-*tail* ; per-fume, per-*fume* ; com-pound, com-*pound*. Thus, we make accent by *expulsive stress*, when the accented vowels are short ; and when long by *quantity*.

203. The mere mention of Oratory, reminds us of the early times of Egypt, Greece and Rome ; when there flourished a LEVITE, who was an important instrument in delivering an ancient people from captivity ; one of whose qualifications for his high office, was, that he could “ *speak well* : ” a Demos-thenes, the magic, music, and witchery of whose eloquence, it is impossible to translate or describe ; a Cicero, whose oratory was copious, correct, ornate, and magnificent : each of whom was preeminent in his own style and manner,—the Grecian carrying the Citadel by storm, and the Roman taking it after a regular and most beautifully conducted siege : of a Peter, and Paul, plead-

ing the cause of Heaven, and holding vast multitudes in breathless silence, making even *Judges* tremble in their high places : of more *modern* times, whose history presents us the name of a Chatham, a Burke, and a Fox in the assembly : and those of a Bourdaloue, Massillon Bridane, and Whitfield, in the pulpit ; also the orators of our own time and land ; some of whom, in many respects, will not suffer by a comparison with any of their illustrious predecessors.

204. HALF ACCENTED VOWEL SOUNDS. There is an *inferior* or *half* accent, on certain words of three or more syllables, which should be observed ; and although given distinctly, must be kept within the vanish of the accented ones. Con-ver-sa-tion, ti-a-ra, prop-o-si-tion, co-a-lesce, prov-i-dén-tial, man-i-fes-tations, AL-a-bas-ter, met-a-PHYS-i-cal, dem-on-STRA-tion, het-e-ro-GE-ne-ous-ness, hyp-o-con-dri-a, vi-o-LIN, rec-om-men-da-to-ry, prod-i-GAL-i-ty, dem-o-CRAT-ic, am-pli-fi-CA-tion, su-per-a-bun-dant, hy-dro-pho-bi-a, plen-i-po-ten-ti-a-ry, an-ti-di-lu-vi-an, in-com-pre-hen-sible.

205. UNACCENTED VOWELS. There is a great beauty in pronunciation, where each letter, that is not silent, tells upon the ear its true character, and all contribute to produce the desired effect : hence, the great necessity of giving to all letters, syllables, and words their proper sounds ; especially, the vowels, whether long, or short, accented or unaccented ; as at-tempt, de-spatch, effect. can-o-py, per-spic-u-ous, oc-ca-sion, prej-u-dice, e-vent, vol-un-ta-ry, reg-u-lar-ly, e-mo-tion, del-e-gate, o-pin-ion, man-u-script, of-fence, ter-ri-ble, o-bit-u-a-ry, oc-u-lar, red-o-lent, pos-si-ble, ac-com-plish, particularly.

206. The body consists of three distinct parts, systems or degrees of existence : 1st. The Osseous or Bony part, called the Skeleton : 2nd. The Muscu-lar, or Fleshy part : and, 3rd. The Ner-vous, system, which forms the connecting link between the mind and body. The mind, therefore, acts upon the nerves, and through the nerves on the fleshy parts, and through these on the bony parts. Again, we may consider the human frame under three divisions,

er stories, 1st, The UPPER, or head and neck; 2nd, The MIDDLE, or trunk, consisting of the breast and abdomen, with their contents; and 3rd, The EXTREMITIES, or ultimates, comprising the arms and hands, or the *upper* extremities; and the legs and feet, or *lower* extremities. Again, we may contemplate the *vital* parts of the body under three divisions, or stories; for all the *extremities* may be cut off, and still we might live. 1st. The STOMACH, LIVER, &c., 2nd. The HEART and LUNGS, separated from the lower story by the *diaphragm*; and 3rd, The BRAIN, including the cerebellum and cerebrum. See the engravings of the MANIKIN.

207. A TOO FREQUENT recurrence of accented vowels, occasions a heavy utterance, in consequence of the almost continual succession of vocal efforts: it is seen and felt in words, particularly the monosyllables, and in sentences, or members of sentences, and is the cause of the *slow rate* in the movement of the voice. Exs. And ten low words oft creep in one dull line. O'er hills, o'er dales, o'er crags, o'er rocks they go. Up the high hill he heaves a huge round stone. Whenever accent occurs frequently, there is always a predominance of quantity, and the delivery, of necessity, is much slower. Now here we have positive evidence that monosyllables have *accent*: the authorities generally, to the contrary notwithstanding. Our best authors use the shortest words, which are usually of Saxon origin: hence, the charm, the witchery of certain speakers.

208. PRONUNCIATION—is *orthoepey*; which is pronouncing words according to *euphony*, *analogy* and *custom*: these constitute the *standard*: the principle rule is to pronounce in the *easiest* and most effectual manner: and when words are introduced from other languages they should be pronounced according to the principles of our language; that is, they must conform to the genius of the English language, as foreigners do to that of our Constitution when they become naturalized—abjuring foreign, uncongenial influences and principles, and submitting to ours.

209. A too infrequent occurrence of accented vowels produce indistinctness; because of the rapidity with which

the others must be pronounced, depending as they do on the radicals, or accents. Exs. dis-IN-ter-est-ed-ness; com-MU-ni-ca-tive-ly; in-ex-PLI-ca-ble; REA-son-a-ble-ness; un-HES-i-ta-tin-gly; un-in-tel-li-gi-BIL-i-ty; tri-PER-son-al-ist; con-GRAT-u-la-to-ry; lat-i-tu-di-na-ri-an-ism; au-THOR-i-ta-tive-ly; in-com-pre-hen-si-BIL-i-ty; in-ma-te-ri-AL-i-ty; ir-REF-ra-ga-ble; per-EMP-to-ri-ly; sloven-li-ness; hi-e-ro-GLYPH-i-cal-ly; ir-REV-o-ca-ble; an-ti-pes-ti-LEN-tial. In the above are three words accented by quantity: which are they?

210. WITHOUT BONES we could not stand, nor move from place to place; nor, without LANGUAGE of some kind, could we convey our thoughts and feelings to others. The SKELETON, or framework of the body, which is the lower or outermost degree, consists of three distinct parts: 1. cartilage, or gristle, formed of a soft cellular tissue filled with a gluey substance: 2. phosphate of LIME, in large abundance: and 3. CARBONATE of LIME, or common chalk, in small proportion. Bones are peculiar for their compactness, density, force of resistance and want of elasticity: hence they are called the *hard* parts, in contra-distinction to the *soft* or *fleshy* parts, and number **252**. In words, or language, we have three kinds of LETTERS, *vowels*, *vocal consonants* and *aspirates*; containing more or less of feeling and thought, ultimately in effect.

211. PAUSES, are indications of silence; they were introduced with the art of Printing; and it is questionable, whether they have aided much in learning to read or speak: for if there were no pauses, we should be *compelled* to exercise the mind so far as necessary to understand the author. Pauses in Speech, are analagous to Rests in Music; and there are seven different kinds in both arts: all of which must be thoroughly understood, in their essence, to READ, WRITE, or SING correctly. The true principles of notation, or pauses, are found only in the measure of speech, which is based in the philosophy of mind, involving the exercise of thinking and feeling. The use of pauses is to aid in making the sense clearer, and should be only just long enough to answer their end.

212. VARIETY OF ACCENTED AND UNACCENTED VOWELS.—When they are agreeably interspersed, neither a heavy utterance, nor indistinctness occur.

Exs. "Not so, when swift CAMILLA scours the PLAIN, Flies o'er the unbending CORN and skims along the MAIN." Observe, that when the accent is at, or near the beginning of the word, it aids, materially, the expulsive stress of voice, in carrying us more easily through the word, than when it is placed near the last end: the genius of our language is in favor of the former; hence, the tendency is to remove the accent to the beginning, which makes language more powerful and effective. In running, the impetus of preceding efforts carries us on after those efforts have ceased.

213. By a burning heat, the *gristle* or animal matter, that holds the bones together, can be destroyed; when the *earthy* substance will crumble like a piece of *chalk*: and by putting bones into certain *acids*, the *earthy* parts may be dissolved, when the *cartilage*, or gristly part, will remain, in perfect form, and become so flexible that it can be tied into a *KNOT*. In a certain manner, here taught, *SPEECH* can be divested of its consonants, when the vowels become flexible; so also, in *song*, where the pure vocals may be greatly varied by the well tuned voice and ear.

NOTES.—1. Distinguish the vowel sounds of the following words, by the appropriate pronunciation: ab-o-li-tion, eb-ul-li-tion; ac-cept, ex-cept; con-fi-dant, con-fi-dent; du-al, du-el; fi-na-ry, fi-ne-ry; mo-dal, mod-el; par-son-age, per-son-age; pen-dant, pen-dent; rad-ish, red-ish; sal-a-ry, cel-e-ry; ba-ron, bar-ren; cap-i-tal, cap-i-tol; ap-po-site, op-po-site. 2. Always infill perfectly, the accented vowel, and more so, in proportion as the word is important; i. e. shape the vowel sound completely, by the appropriate organs and give it all its necessary power, filling it full of the influence of mind, in the proportion as you wish your ideas to be impressive and abiding. Mind possesses a magnifying power over words, making them mean more than they naturally do.

214. On looking at a skeleton, or its representative, it is seen to consist of numerous bones, connected by numerous

joints, or articulations, which are covered with elastic cartilages, &c. to prevent friction; each joint is supplied with a very delicate and smooth sac, or membrane containing an oily fluid (synovia) which serves a similar purpose as oil does on an axletree, making it work easily: a pig's foot or a joint of its leg, is a good illustration. Observation and experience show us analogies in words and speech, when the proper *EFFORT* is made: the *FEELINGS* are the unctious fluid, and Vowels their receptacles, which convey it to the hard consonants.

215. EDUCATION, means the development and proper use of the body, and relates to the training and guardianship of youth, from infancy to mature age—to the influencing of the character and prospects, not only of individuals, but of nations. The highest power and noblest sentiments of our nature might remain forever dormant, were they not developed and matured by the wise and good. In a still wider sense, it may mean the whole training of the thoughts and affections by inward reflection and outward events and actions, by intercourse with men, "by the spirits of the just made perfect"—by instruction from the word—the training the whole soul for life and immortality.

216. OBSERVATIONS.—Neither Teachers nor Parents, can be too wisely careful of the influence exerted upon their pupils and children: for the principles apply to both *MATTER* and *SPIRIT*—"Just as the twig is bent the tree's inclined." Again, since thoughts are imperishable existences, we should be careful in entertaining and cherishing any other than such as we are willing to have for our companions, during our eternal state of being in the future world. Here then is something for ALL of us to attend to; and unspeakable consequences are depending on the performance of duty: and are we of the number of those who turn back in the day of battle? or of those who gird on their armor, and do or die?

217. PAUSES. There are two kinds of Pauses; *GRAMMATICAL*, distinguished by characters, and addressed to the eye; such as the Comma, (,) Semicolon, (;) Colon, (:) Period, (.) Interrogation, (?) Exclamation, (!) and Parenthesis, [()]:

and RHETORICAL, dictated by the *sense*, and usually addressed only to the *ear*; here, it is indicated generally, by the dash, (—) and its length is to be determined by the occasion and subject: and let it be distinctly observed, that inhalations should always take place at the rhetorical pause, and usually at the grammatical pause. Indeed, one of the great secrets of reading, speaking and singing without exhaustion, and with effect, consists in the proper management of breathing; not that there should be any thing mechanical in the act, but every thing the result of perfect nature and freedom.

218. Some persons may wish for more specific directions, as to the method of bringing the lower muscles of the body into use, for producing sounds, and breathing: the following will suffice. Take the proper position, as above recommended, and place the hands on the hips, with the *thumbs* on the small of the back, and the *fingers* on the abdominal muscles before; grasp them tightly; i. e. try to press in the abdomen, and, at the same time, to burst off the hands, by an internal effort, in the use of the muscles to produce the vowel sounds of the following words, *at*, *et*, *it*, *ot*, *ut*; then leave off the *t*, giving the vowels the same sound as before: or, imagine you have a belt tied around you, just above the hip bones, and make such an effort as would be required to burst it off; do the same in breathing, persevere, and you will succeed.

219 As the Grammatical pauses are familiar to most persons, who will be likely to use this tract, and as they are of so frequent occurrence in the examples here given, it will be unnecessary to say more, respecting them, than that a , marks a silence of one second; a ; of two; a : of three; a . of four, an ? and ! of three or four seconds; and a () of one or two, while the voice drops on a lower pitch, and moves on more rapidly, as though we were in haste to get through with the explanatory or illustrative matter contained within it. Let not, however, the pupil rely too much on these indications of silence, for they are only general rules; but be governed by the promptings and guidance of his own mind, after bringing it under the influence of Reason.

220. PROLONGATION OF SOUND. Let the pupil take a lesson of the ferryman. A traveller arrives at the brink of a wide river, which he wishes to cross; one ferry-man is on the *other* side, and by chance, one is on *this* side: the traveller halloo's in the common speaking voice; using principally the chest; while his voice soon becomes dissipated. He is informed that his call cannot be heard: listen to me, says this son of nature; "O——ver, O——ver, O——ver:" making each accented vowel one or two seconds long: try it and SEE, extending your eye and mind at a distance; which will aid the prolongation.

221. REMARKS. 1. To accomplish the objects in view, a very great variety of exercises, and examples, are introduced, containing SENSE, and NONSENSE, and attention can be paid to both kinds according to their uses. 2. Without a good articulation, no one can become a reader, or speaker, and whatever OTHER defects one may have, if he possesses THIS excellency, he will be listened to with pleasure and profit: there is something very attractive and winning in a clear, distinct and correct enunciation, which delights and captivates the soul. Let no one excuse himself from being perfect in this essential requisite.

222. In sudden emotions, to prevent the bones being put out of joint, they are furnished with LIGAMENTS, which consist of condensed cellular tissue, strengthened by numerous fibres: seen distinctly, in the joints of animals, and FELT when we attempt to bend the leg forward, or sidewise. They seem as braces to the joints, and impart to them firmness of position: analogous to firmness and stability of voice, in the enunciation of words, in opposition to a tremulous and feeble delivery. Let it be remembered that the dorsal and abdominal muscles are the mediums through which this sustaining power of voice is given, as well as effect communicated through our words and actions.

223. RHETORICAL PAUSES—may be either BEFORE, or AFTER, the important word, or words: if the important word is at the BEGINNING, this pause occurs AFTER it. *Industry*—is the guardian of *innocence*. *PROSPERITY*—GAINS friends;

ADVERSITY—TRIES them. To hope for PERFECT happiness—is VAIN. IMAGERY—is the garb of POETRY. FEELINGS—generate THOUGHTS; and THOUGHTS—reciprocate FEELINGS. VANITY—is pleased with ADMIRATION; PRIDE—with SELF-ESTEEM. DANCING—is the poetry of MOTION. SOME—place the bliss in ACTION, SOME—in EASE; THOSE—call it PLEASURE; and CONTENTMENT—THESE. But if at the ENDING, it is placed BEFORE it. And now, abideth FAITH, HOPE, CHARITY; these three; but the GREATEST of these is—CHARITY. When placed AFTER the leading idea, it excites RETROSPECTION; but when BEFORE it, attention and expectation.

224. OBS. Many individuals of both sexes, often complain of a very unpleasant sensation at the pit of the stomach; some call it a “death-like feeling;” others speak of it as if “the bottom had fallen out;” one of the principal causes is a want of the proper action of the breathing apparatus: the abdominal and dorsal muscles become relaxed, by wrong positions and want of appropriate exercise and food, when their contents fall by their own weight, and the diaphragm does not consequently, act in a healthful manner. The remedy is a return to the laws of life and being as here exhibited.

225. One thing more must be remembered, in connection with the osseous system, or bony part of the body, resembling, in its structure, the ligaments; it is the PERIOSTEUM, which adheres very closely to the bone, and covers it; except where the ligament and muscles, (and those coated with cartilage) originate and are united. Study and reflection will exhibit the analogies of this part also, with certain peculiarities in spoken and written language.—There are ladders to knowledge, to intellect, to affection, to heaven: let us not stop short of palpable truths; but truth not reduced to practice will be of no avail.

226. BREATHING. When we sit at our ease, and are not exercising the voice, our breathing is slow and regular; and the more we speak, work, or sing, the more frequently must we inhale fresh air; because the expenditure is greater at such times; many persons

fall victims to this neglect; and little is our primary instruction in reading calculated to aid us in appropriate breathing; the results of which are, exceedingly bad habits, inducing impediments in vocal efforts, disease and death. Oh, when shall we be wise, and *understand* these things? How hard to learn, even by experience!

227. DELIVERY AND PAINTING. There is a striking analogy, or correspondence, between painting and delivery: we have what are called seven primary colors, and seven pitches of sound; though strictly speaking, but *three* of each. LETTERS are like uncompounded paints; words, like paints prepared for use; and when these words are arranged into proper sentences, they form pictures on the canvass of the imagination. Let the following beautiful landscape be sketched out in the mind: “On a MOUNTAIN, (stretched beneath a hoary willow) Lay a SHEPHERD swain, and view’d the rolling billow.” Now review it; and see every thing as it is—the mountain covered with trees, the ocean, &c.

228. INVOLUNTARY EFFORTS. Let no one imagine, that it is the design of this system to make arbitrary readers, and speakers; far from it: if the system were not founded in NATURE, such might be the result. By making use of the principles here developed, we return to truth and nature, provided we have wandered from them; consequently, the effort becomes involuntary: as was the case with the whistling of little Jimmy, in school; when his teacher was about to correct him, he exclaimed, “No, no, it was not *I* that whistled, it whistled *itself*.”

229. RHYTHMUS, or reading Poetry; poetical composition, or verse; of which there are various kinds. Prose is man’s natural language, which is rather loose and unconfined. POETRY, originates in the AFFECTIONS; PROSE in the THOUGHTS, of the human mind; tho’ some POEMS are occasionally PROSAIC, and some prose—POETIC: FEELING, predominates in the FORMER,—THOUGHT, in the LATTER. Our rules for reading and speaking are the same; so are they for reading PROSE and POETRY: for in ALL cases, the MANNER must be adapted to the MATTER;

the SOUND to the SENSE : in other words, the mind's PRECEPTION and FEELING of the MATTER, must dictate the appropriate MANNER : "suit the ACTION to the WORD, the WORD to the ACTION ; and o'er step not the modesty of NATURE."

230. "BOWELS OF COMPASSION, AND LOINS OF THE MIND." In the light of the principles here unfolded, these words are seen to be full of meaning. All the strong affections of the human mind, are manifested thro' the dorsal and abdominal region of the body. Let any one look at a BOY, when he bids defiance to ANOTHER boy, and challenges him to combat. "Come on, I am READY for you ;" and at the SOLDIER with his loins girded for battle : also, observe the effect of strong emotions on YOURSELF, on your body, and WHERE ; and you will be able to see the propriety of these words, and the world of meaning they contain. If we were pure minded, we should find the proper study of physiology to be the direct NATURAL road to the MIND, and to the presence of the DEITY.

231. OBSERVATIONS. To become a good reader, and a reader at sight, one must always let the eyes precede the voice a number of words ; so that the mind shall have time, clearly, and distinctly, to conceive the ideas to be communicated ; and also, feel their influence : this will give full play to the THOUGHTS, as well as impart power from the AFFECTUOUS part of the mind, to the body, for producing the action, and co-operation, of the right muscles and organs to manufacture the sounds and words. In walking, it is always best to see where we are about to step ; it is equally so in reading, when the voice walks. Indeed, by practice, a person will be able to take in a line or two, in anticipation of the vocal effort : always look before you step.

132. In analyzing the skeleton more particularly, it is seen to fulfil three grand purposes in reference to the rest of the body. 1. it covers and protects certain delicate organs ; as the brains, lungs, and heart : 2. it connects and sustains certain parts ; see the spine, or back bone and the lower limbs, like pillars sustaining a temple ! 3. the passive organs of locomotion, &c. Look at the arched shape of the cranium, or skull ;

beauty and utility combined—a splend did dome, or vault for the mind.

133. COLDS and COUGHS—are the effects of sudden exposure to a cold atmosphere, by which the pores of the skin, (which is an exhalent surface,) become constricted, and obstructed ; and they are removed, by restoring to the skin, (which is the safety valve of the system,) its usual offices. When one has thus taken cold, the mucus membrane of the lungs, and air passages, (which are also exhalents,) emit a new fluid—to compensate for the interruption in the office of the surface of the body ; and, as this new secretion consists of humors, which can be of no further use to the system, it excites a muscular effort, called a COUGH, by which it is detached from the surface of this inner skin, and expectorated. Bathing and friction are very useful.

234. LAUGHING SCIENTIFICALLY. The following suggestions are given for the formation of Laughing Glee Clubs, in the hope that this remarkably healthful and anti-melancholy exercise, may aid in accomplishing its very beneficial effects in old and young, male and female. Let a number of persons, say six, or eight, form a circle, sitting, or standing erectly, with the shoulders thrown back, and the leader commence, by giving one laugh, in the use of the syllable HUH ; and then, let the one at his right hand repeat it, which is reiterated by each one till it comes round : then, without any loss of time, let the leader REPEAT the word, adding another, (huh, huh,) which is to be taken up as before by the club ; and, as it comes to him the THIRD time, let him add another, (huh, huh, huh,) and so on, till there follows a complete round of shouts and roars of laughter.

135. Look at the CHEST, or thorax ; see the boundaries before the STERNUM, or breast bone ; at the sides, the seven true ribs, connected with the sternum, and the five false or short ribs ; (men have just as many as women ;) behind, the spinal column : below, the diaphragm : see how security and protection are obtained : also motion in respiration, and power of contraction in producing sounds : also, flexibility—to conform to the movements of the body : and think

of the dreadful effects of tight lacing, on the form and actions of the chest, as well as of sitting in a bent posture: whatever a man soweth, of that shall he reap: Remember our subjects are MATTER and SPIRIT.

236. The three *philosophical* divisions of Poetry (as well as Prose) in relation to the mind, are—RELIGIOUS, having reference to the supreme Being; and what is above us in the scale of creation: the SOCIAL, or middle; what is around us, and within, relating to the great family of man: and that which refers principally, to the kingdom of Nature, which is below us; the animal, vegetable, and mineral: (do not include MANKIND in the animal kingdom; they are human; it is sensualism which has degraded man to rank with animals.) The common divisions of Poetry are Pastoral, Lyric, Didactic, Satire, Sonnets, Descriptive, Epic, Tragic, and Comic: to which some add, Sacred, Classic, Romantic, Elegiac, Mythologic, Eclogue, Ballad, and Epitaph.

237. Observe the connection, and sustaining power, of the pile of bones called the VERTEBRÆ, vertebral column, or spinal column—back-bone; twenty four bones placed one on another, seven belonging to the neck; twelve to the back, and five to the loins: notice the pelvis, or basin-like formed bone, on which the spine rests—the base, or foundation, sustaining the VISCERA; and see how it is placed on the two pillars—the lower extremities: what a stupendous foundation! fit for so glorious a temple.

238. PRONUNCIATION,—had a very comprehensive meaning among the ancients, taking in the whole compass of delivery, and involving every thing which we SEE and HEAR in modern elocution: it is now confined within narrower limits, and has reference only to the manner of sounding words. It is much to be regretted, that there is not more agreement, even among literary and scientific men, with regard to this important branch of our subject: but, when we reflect, that not one in a hundred, takes it up systematically, and masters its principles, it is not surprising that there is so much discrepancy. This consideration of inattention to the sub-

ject should put us on our guard against following their examples in every respect, and of yielding implicit obedience to their whims and oddities. There is so much self-love and the pride of intelligence, as well as the passion for novelty, prevalent in the world, that the student in elocution, as well as in every thing else, should cleave to acknowledged and self-evident principles.

239. The *Second*, or middle degree of the body, is the MUSCULAR, or fleshy parts; some of which are large, others small, according to their uses. The muscular fibres of the principal *voluntary* muscles, terminate in finer fibres and possess greater strength, and occupy less space, than those of the *fleshy* portions of the muscles: thus, the proportions of the whole body, and, particularly, about the joints, are beautifully preserved. A *tendon* consists of a *bundle* of these *fibres*, some round, flat, or three-cornered &c: grasp the ankle just above the heel, and you can feel the tendons connected with the muscles, that enable you to drop your toes, or stand on tip-toe: every fibre of the flesh in the calf terminates in this tendon.

240. OBSERVATIONS. Have you ever noticed, particularly, the reciprocal action between the *voice* and the *mind*, the *tongue* and the *heart*? Well might the apostle exclaim.—“How great a matter a little fire kindleth!” The tongue is full of power for *weal*, or for *wo*, according to the state of the heart that impels it to action. What is there that cannot be talked *up*, or talked *down* by it? It is full of BLESSING, or CURSING—LOVE or HATRED; and oh! how it can sting the soul, when it has been dipped in the gall and wormwood of hell; and how lift it to heaven, when fired with CELESTIAL LOVE!

241. TENDONS—do not stretch, and contract, as the FLESHY parts do; they seem as ropes, to connect certain muscles; some running over pulleys, and some having openings like button-holes, thro’ which others pass: see the action of these tendons, after cutting off a chicken’s leg, while pulling any of the white chords. Involuntary muscles rarely have tendons, being composed of interwoven fibres, and spreading around some hollow organ, and expelling its

contents. Are analogies seen here between the use of these MUSCLES, and those of certain LETTERS, as manifested in the structure and arrangement of words, &c.?

242. CAUSE AND EFFECT.—Such are the defects of our education, that we are brought up almost as ignorant of our bodies and minds, as of the man in the moon: the consequence is, we are imposed upon by the shoemaker, the tailor, the mantua-maker, the carpenter and joiner, the cabinet maker, the miller and baker, the cook and the washer, and almost every body else: we are a race of abusers of one another. When we get a pair of shoes, the first question is, how well do they look? so also of the coat and dress, the house, the chair, the flour, and bread, &c., &c. Oh when shall we be wise, and understand the things that so nearly concern our temporal salvation? Having eyes, we see not right; having ears, we hear wrong; our feelings, taste, and smell betray us, because they are perverted. The enemy comes in upon us like a flood, and who will lift up a standard against him?

243. The third, and inmost degree of the body, is the NERVOUS SYSTEM, which is the medium of communication between the bones and muscles, and the mind, informing us of their respective conditions. The nerves are composed of two substances, the *cinericious* and *medullary* matter; the former is of a reddish color, the latter pearly white: the brain consists of both: the cinericious, or cortical substance, on the outer surface, and the medullary constituting the central portion. The brain and semilunar ganglion, or great solar plexus, are nervous centres: thro' which all the fibres descend from the brain, thro' the neck, into the body, and none ascend; and where the fibres are in their first principles, there is life in its first principles: hence, we infer that the brain is the seat of the mind.

244. TELLING STORIES.—Who has not observed the intense interest manifested by children in hearing one another tell stories? They will sit up till midnight without being sleepy; and are generally driven to their homes, or to their bed. How readily they remember, and relate their interesting stories

to their companions, days, weeks, months, and even years, after first hearing them; the reason is, they not only see and understand these simple tales, but feel them intensely; and hence, they easily get them by heart, as it is called. Why have not teachers long since taken a hint of the mode, in which to communicate all the varieties of scientific, and useful knowledge to their pupils? Let them take turns in telling stories after their teachers, and if their exercises are judiciously managed, as they may be, they will be found exceedingly amusing, and very promotive of a rapid development of mind.

245. A NERVE is a collection of fibres, like a thread of silk. We have nerves of Organic life, and nerves of Animal life: The first are found among the great organs, such as the heart, lungs, stomach, intestines, &c., and their minute branches irregularly pervade the whole body; they are the mediums of regulating every part: the second are very regular, and are ranged in corresponding pairs, on opposite sides of the whole body. These two sets of nerves are connected by the great Sympathetic nerve, which binds into one all the nerves; thus bestowing unity and individuality upon the whole, and enabling the mind to be every where present in its body.

246. A DANDY OF SOME USE.—Let the pupil impress on his mind the absolute necessity, for awhile, of keeping his shoulders thrown back, so as to make the breast as round and prominent as possible: and then, after a few days or weeks at farthest, he will feel very uncomfortable to sit, stand, or labor, in a bent position. But says one. "I should look so much like a dandy." Never mind that, provided it be right; and if you can make this much use of so superfluous an article, it may serve to show you, that nothing exists in vain: think of the wisdom and industry of the BEE.

247. Let us take a retrospective glance at what has been said about the three discrete degrees of body, viz. the forms and uses of the bones, the muscles, and nerves, and their respective essentials; all of which, with their contents, constitute the external of what the ancients called a MICROCOSM, or lit-

the world. But what were this world without a Sun to impart to it light and heat? Of what use the body without its soul? Of what use the house, without the inhabitant? and of what use is words, without thought and feeling? And of what use are all these, if they cannot be made manifest? The body is the mind's servant, and depends on its care, as the mind itself does on the Father of mind. Body and soul are best taken care of when both are minded together.

248. The cultivation, and frequent practice of music in schools of every grade, will have a strong, and decidedly beneficial influence on the habits of the pupils. By using the same words, and singing the same pieces together, their thoughts are directed in the same course, and their affections are elevated together, and they will naturally be led into closer association and sympathy with each other. Well chosen music may be made an efficient auxiliary, guiding and controlling the feelings and actions in the school room, and contribute essentially, to the proper management of its concerns.

249. Again, each part, member, organ, viscus, membrane, and faculty of the body, corresponds to, and so signifies, a particular part, faculty or principle of the spirit, or mind: and all the body, taken together, represents the whole mind: the reason of which is, that the soul is the primary cause, the active power, or living interior agent, according to which, and for the use of which, the body was formed, as a medium or organ of the soul's operations in the natural world. Hence, the body being such, it necessarily is an effigy, or type, and, as it were the clothing, or investing organism of that soul, spirit, or mind. Here is a ladder from earth to mind, and from mind to heaven: let us ascend, and view the prospect.

250. EMPHASIS—is an increase of accent on the accented vowels of important words, to distinguish them from others, comparatively *unimportant*.—There are two ways of making it, the same as in accent; viz: by **STRESS** and **QUANTITY**: but as many ways of *exhibiting* it, as there are pitches, qualities, and modifications of voice; all of which are very simple; and a knowledge of

them easily acquired by the persevering student. Words are emphatic, when opposition is expressed or understood; or when we wish to enforce the ideas, so as to produce their desired effect.

251. RULE. Emphasize the significant word, or words, with such a degree and kind of stress, or expulsive prolongation of sound, as to convey the entire sense and feeling in the best manner, and give each idea its relative importance. Ex. and definition: "*Emphasis* is the *index* of my meaning, and shows more exactly, what I wish the hearers to attend to particularly." Indeed, it is to the mind, what the finger is to the eye; when we wish a person to see any thing, we naturally point to it: thus, are the manifestations of the mind made by the emphasis, or pointing of the voice.

252. APPLICATION. It is incredible, how much may be accomplished by diligence and industry. The present state of the world, enlightened by the arts and sciences, is a living proof, that difficulties seemingly insuperable, may be overcome. This consideration ought to stimulate us to industry and application. We do not know our own strength, till we try it; nor to what extent our abilities will carry us, till we put them to the test. Those who want resolution, often desist from useful enterprises, when they have more than half effected their purposes: they are discouraged by difficulties and disappointments, which ought rather to excite their ardor, and redouble the vigor of their efforts to succeed.

253. The term **SYSTEM** is generally applied to a collection of organs possessing the same, or similar structure. Thus, we speak of the nervous system, which consists of a great variety of organs, differing in shape, size, and location, yet agreeing together in having one common structure. The same may be said of the muscular system: and both consist of filaments, which are the elementary animal solids, and make fibres and tissues, called muscular and venous fibres, or tissues. Different tissues, so arranged as to form a distinct piece of animal mechanism, and perform a specific office, constitute an organ; several of which, associated together to

accomplish a common object, is called an apparatus.

254. EXAMPLES OF EMPHASIS BY STRESS.—1. It is not so easy to *hide* our faults, as to *confess* and *avoid* them. 2. Never attempt to raise *yourself*, by depreciating the merits of *others*. 3. As *fools*, make a mock at *sin*, so do the *ignorant*, often make a mock at *knowledge*. 4. They are generally most ridiculous *themselves*, who see most to ridicule in *others*. 5. Wherever *education* is neglected, *depravity*, and every kind of action that *degrades* mankind, are most frequent. 6. The *first* three volumes; not the three *first* volumes; there is only *one first*. 7. The *first three*, and the *last two* verses; not the three *first* and two *last*. 8. To be *truly happy*, man must be *good*, and *renounce* such enjoyments as are *grounded* in the love of *evil*. 9. There is a *natural body*, and there is a *spiritual body*. 10. *Flesh and blood* cannot inherit the kingdom of God."

255. Our food passes through six changes, or states, before it becomes arterial blood, fit to sustain the body: 1. it is masticated in the mouth, where it is (or *should* be) mixed with the *saliva*, and where the process of digestion commences: 2. in the stomach the gastric juice changes it into *chyme*: 3. in the intestines into *chyle*, (except the useless parts;) 4. it is then taken up by the absorbents, and, in passing into the lacteals and lymphatic glands, the noxious parts are separated, and a further assimilation produced: 5. the absorbents convey it to the *thoracic duct*, which empties it into the *subclavian veins*, and, *before* and *after*, it reaches the right *auricle* of the heart, the blood, (returning from each part of the body,) joins it, when another change takes place: 6. it then passes through the *right ventricle* into the lungs to receive its last change, by becoming arterialized; when it is returned through the left *auricle* into the ventricle, and, after being made alike, sent the messenger of health, and support to every part of the system.

256. STRONG POINTS. There are in all kinds of sentences, paragraphs, speeches, &c., what may be called *strong points*, which are to be shown, principally, by the voice: hence, the importance of throwing all *weak parts*

in the *back-ground*, and bringing out the *strong* ones into the *fore-ground*. Now if the little words that are insignificant, are, in their pronunciation and delivery, made significant, the proper effect will be destroyed. Therefore, we should never make prominent the above words when unemphatic.

257. EMPHASIS.—1. By **EXPULSIVE STRESS**. Exs. 1. He who cannot *bear* a joke should never *give* one. 2. Avoid a *slanderer*, as you would a *scorpion*. 3. A *wager*, is a *fool's* argument. 4. He that is past *shame*, is past *hope*. 5. What is worth doing at *all*, is worth doing *well*. 6. *Men of principle*, ought to be *principal* men. 7. Aim at nothing *higher*, till you can *read* and *speak*, deliberately, clearly, and distinctly, and with proper *emphasis*: all *other* graces will follow. 8. The *head*, without the *heart*, is like a steam engine, without a *boiler*. 9. As *love*, thinks no *evil*, so *envy*, speaks no *good*. 10. *Variety*, delights; and *perfection*, delights in *variety*.

258. OPENING THE MOUTH. This is among the most important duties of the elocutionist, and singer; more fail in *this* particular, than in any other: indistinctness and stammering are the sad effects of not opening the mouth wide enough. Let it be your first object to attend to the proper *positions* of the vocal organs; for which purpose, practice the vocal analysis as here presented. The *first* effort is *separating* the *lips* and *teeth*; which will not only enable you to inhale and exhale *freely*, through the *mouth*, when speaking and singing, but to avoid uneasiness in the chest, and an unpleasant distortion of the features. The *second* is, a simultaneous action of the *lips*, *teeth*, and *tongue*: let these remarks be indelibly stamped upon your memory: for they are of immense practical importance.

259. As the blood goes out in the arteries, and comes back, in the veins, they are of course connected at their extremities, or little ends, by exceedingly small tubes, finer than hairs: and hence, they are called *capillary blood vessels*: this affords some idea of what is meant by the circulation of the blood. The *fine* parts of the blood become *BONE*, the *finer* parts *MUSCLE*, and the *finest* *NERVE*. The life is in the blood: i. e.

the blood is the medium through which life, from above, flows into the body: affection also is in speech in a similar manner.

260. EMPHASIS.—2. BY STRESS AND HIGHER PITCH: that is, force and loudness of voice, and elevation to the upper notes of the scale. Exs. 1. *Little* minds are *tamed* and *subdued* by misfortunes; but *great* ones rise ABOVE them. 2. *VIRTUE*—leads to *happiness*; *vice*—to *misery*. 3. *TRUE* liberty, can exist only where *JUSTICE* is *impartially administered*. 4. *TYRANNY*, is *detestable* in *every* shape; but in none so *formidable*, as when *assumed* and *exercised*, by a NUMBER of tyrants. 5. *Frown*, INDIGNANTLY, upon the first *DAWNING*—of an attempt, to alienate *any* portion of this union from the rest: the *UNION*—it *must* be preserved. Note: if *portion* is made emphatic, *any* must be *unemphatic*! 6. *DRUNKENNESS*—destroys more of the human *race*, and alienates more *property*, than all the other crimes on earth. 7. A *day*, an *hour*—of virtuous *liberty*, is worth a whole *eternity* in *bondage*.

261. POSITION IN BED. There is no doubt, that the habit of forming round or hump'd shoulders, (which is rarely, if ever natural,) is contracted in infancy, and childhood. The incautious mother, not understanding the principles of physiology, lays the infant on a pillow of feathers, instead of on a good mattress, or straw bed, *without* pillows; thus elevating the head far too much above the level of the body; and this practice is continued in after life, very much to the detriment of health, and beauty of form. If necessary, raise the head posts of the bed two or three inches, instead of using high pillows.

262. IMPORTANT CONSIDERATIONS.—If the evils of tight *lacing*, and tight *dressing* would only stop with the *guilty*, one consolation would still be left us; but even this is denied us: no! there is not even one drop of joy to be cast into our cup of bitterness—the draught is one of unmingled gall: the human form divine is sadly deformed, the fountain of innumerable evils and diseases is opened up by this abominable practice, and thousands of human beings are yearly coming into life, cursed from head to foot, from mind to body, with

the awful effects of this infernal fashion, which originated in the basest of passions. Oh, who can measure the accu-mulating woe which this accursed custom has entailed, and is yet entailing, on the human race.

263. For the growth and sustenance of the body, *blood* is carried from the heart, through the *arteries*, to all the parts, and *returned* to the heart thro' the *veins*; the former constitute the *arterial* system, and the latter, the *veinous* system. See the engravings, representing them. These blood vessels, or tubes, are very numerous, and branch off in different directions; they are furnished with *valves*, like pumps, so that the blood can flow only one way: the beatings of the heart are produced by a muscular contraction, pumping the blood through the arteries, analogous to the fire engine, or common pump.

264. EMPHASIS.—3. BY QUANTITY; or prolongation of sound on different pitches. Exs. 1. “*Roll on, thou dark and deep blue ocean—roll!* Ten thousand fleets *sweep* over thee in *vain*. 2. *HAIL—universal Lord!* be bounteous *still*—to give us *ONLY* GOOD; and if the night—have *gathered*—aught of *evil*, or *concealed*,—*disperse* it now, as *light*—dispels the *dark*. 3. Let our *object* be—our *COUNTRY*; our *WHOLE* country; and nothing *BUT* our country. 4. A Deity—*believed*, is joy—*begun*; a Deity *adored*—is joy—*advanced*: a Deity *BELOVED*—is joy *matured*. Prayer *ardent*—opens Heaven; lets down a *stream* of glory, on the consecrated hour of *man*, in audience with the Deity.

265. SHERIDAN, of whose oratorical powers every elocutionist has heard, after having excited a great interest among his friends, who were filled with hope at his prospects, made a signal failure on his first appearance in Parliament; in-somuch, that he was entreated never to make another attempt: he nobly replied—“I will; for by Heaven, it is *in* me, and it shall come *out* of me.” He did try, and his efforts were crowned with success. In like manner almost every orator has failed at first, but perseverance made them more than conquerors. It is not unfrequent that the most abashed, and ill-omened, succeed the best. Take courage; let your motto

be "*onward*, and *UPWARD*, and *true* to the line."

266. OBSERVATIONS. The only way in which children or adults can be taught to read or speak naturally, is—to memorize short or longer sentences, and talk them off in a perfectly intelligent and unrestrained manner. In commencing with Abecedarians, first teach them the sounds of the vowels; then of the consonants, interspersing the exercises with select or original sentences. Ex. "*Time and tide wait for no man.*" Or, if it is a rainy day, "*This is a very rainy day.*" If *pleasant*, "*this is a delightful day.*" Which sentences, after being *talked*, in *concert*, can be spoken round by the class *individually*. In this way, even small children may be taught a great variety of things *natural* and *spiritual*; and an immense field of usefulness opened before the mind of the real teacher: i. e. one who teaches from the *love* of teaching; and no others should engage in it.

267. Dwell on such words as are expressive of the kindlier affections, with a slow and adhesive movement of voice, as you part with the ideas reluctantly. Very deliberate subjects require more or less of quantity in their emphasis: so also do the *sublime*, grand, and *solemn* ones; particularly, the reverential, grave earnest entreaty, prayer, deep pathos, &c. Exs. "*Join—all ye creatures—to extol—Him—first; Him—last; Him—midst; and—without end.*" "*O Mary! dear—departed shade, where is thy place of blissful rest?*"

268. The *upper*, or third story, may be contemplated in three divisions: viz: 1. The head proper: 2. from the root of the nose to the nape of the neck, including some of the forehead: 3. the face and the neck: fifty five bones entering into their composition, including the thirty two teeth: the *middle* or *second* story of three apartments,—(1. the thorax, containing the heart and lungs, and great blood vessels; 2. the liver and stomach; and 3, the intestines &c.) the lower or first story is a foundation, of three divisions; viz: 1. the *thigh* bones; and 2. the *shins*, joined at the knee and ankle; the *feet*; the same of the arms: 1st. from the shoulders to the elbow; 2d. from thence to the wrist;

3d. the hand: the fingers and toes have each three divisions; which see.

269. EMPHASIS.—4. By *PROLONGATION*, and *DEPRESSED MONOTONE*; that is, *quantity* of voice on the first, second, or third note: it is sometimes used in the *grave* and *sublime*, and produces astonishing effects. *Monotony*—occurs when the voice is inflected neither *up*, nor *down*; but it is confined to a few words. The figures refer to the notes of the diatonic scale. The following free translation of a paragraph from one of Cicero's Orations, will serve as a good illustration: but no one should attempt it, without committing it to memory.

270. (PITCH: NOTE 4.) "I appeal to *you*—O ye *hills*, and *groves*, of (5) *Alba*, and your demolished (6) *altars*! I call you to (8) *WITNESS*! (4) whether your (5) *altars*, your (6) *divinities*, your (8) *powers*! (5) which *Clodius* had polluted with all kinds of (6) *wickedness*, (5) did not (4) *avenge* themselves, when this wretch was (3) *extirpated*. (1) And *thou*, O *holy* (2) *Jupiter*! (3) from the (4) height of this (5) *sacred* (6) *mount*, whose *lakes*—and *groves*—he had so often (3) *contaminated*."

271. OBSERVATIONS. Such is the careless and ignorant manner in which many have been permitted to *come up*, instead of being *brought up*, that it will often be found necessary to use a variety of means to become divested of bad habits and their consequences. Probably the lungs suffer more than any other part of the body, by being cooped up in a small cavity: to enlarge the chest, side-wise, let us practice the elevation of our elbows to a horizontal plane nearly level with the shoulders, and commence gently tapping the breast *between* the shoulders, the ends of the fingers of both hands being nearly together; and then, during the exercise, strike back from the sternum toward each shoulder, drawing the hands farther and farther apart, till the ends of the fingers reach the arm pits, and even out on the arm: try it, and you will see and know.

272. INTONATIONS. The *intonations* are opposite to *monotones*, and mean the rise and fall of the voice, in its natural movements through a sentence: they are demonstrated in *music*, and here, in

elocution. In all common kinds of reading and speaking, the voice should not generally rise and fall more than one note, in its passage from syllable to syllable, and from word to word: its movement will then be gentle, easy and flowing. But when the passion, or sentiment to be exhibited, is powerfully awakening or exciting, it may rise or fall several notes, according to the predominance of feeling.

273. PERSONIFIED VIEW OF CIRCULATION. The blood consists of very small globules, or little balls, unperceivable to the natural eye: let them be considered as labourers; of which there is an immense number: the body is the world containing a great many forests, farms, towns and cities: a *commercial* world: a farming world; a mechanical world; in which all kinds of business are carried on: especially that of building up and improving. The food is the building material, which passes through a variety of hands, and receives its finishing touches in the lungs. Each globule of blood is a work-hand, which goes from the heart to the lungs for his load, and returns to the heart, and is thence sent in the arterial road to dispose of his burden where it is needed, and, on his return, gathers up all the rubbish, that he is capable of managing, and returns it through the heart to the lungs, where he disposes of it, and then retraces his steps, and performs his accustomed labours: this is done every three or four minutes. The blood goes out in the arteries, passes into the capillaries, which appropriate the nourishment, and hand the rest over to the veins.

274. Never begin, or end, two successive sentences on the same pitch; neither two lines in *poetry*; nor two members of a sentence; nor two words meaning different things; if you do, it will be monotonous. The 3d, 4th, or 5th note is the proper pitch for commencing to read or speak; the *force* must be determined by the occasion, size of the room, the sense, &c. If we are in the middle of the pitches, we can rise or fall according to circumstances; but if we begin too high, or too low, we shall be liable to extremes. Look at those of the audience at a medium distance, and you will not greatly err in pitch.

275. EMPHASIS—5. BY A RHETORICAL PAUSE BEFORE OR AFTER, the emphatic words; which may be *elevated*, or *depressed* with *quantity* or *force*, as the sentiment requires. This pause, when made *before* the important word or words, causes the mind to revert to what was last said. *This* and the *preceding*, are closely connected, and might, perhaps, have been included under one head. Examples. "And (5) now abideth *faith, hope, charity*; these three; but the GREATEST of these is—CHARITY. (5) CHARITY suffereth long, and is (3) kind: (4) charity—*envieth* not; (5) charity *vaunteth* not itself; (3) is not *puffed up*; doth not behave itself (5) *unseemly*; (6) seeketh not her *own*; (5) is not easily (4) *provoked*; (3) thinketh no evil; (5) rejoiceth not in (4) *iniquity*; but (5) rejoiceth in the TRUTH; (4) *beareth* all things; (5) *believeth* all things, (6) *hopeth* all things; (7) ENDURETH all things; (6) CHARITY—(8) NEVER faileth."

276. OBSERVATIONS. There are three different modes in which one may read and speak; only two of which, under any circumstances, can be right. The *first* is reading and speaking by *word*, without having any regard to the sentiment; the *second* is reading or speaking by word and thought only; and the *third* is reading and speaking by word, thought and feeling all combined, and appropriately manifested. In the Greek language, for example, we find these three modes definitely marked by specific words: such as *lalleo*, *eiho* and *eiho*. Children are usually taught the *first*, instead of the *third*, and then the *second* and *third* combined: hence, very few of them ever have any conception of the meaning of the words they use, or the subject matter about which they are reading; they seem to regard these as something foreign to the object. Here we see again the *natural* truth of another scripture declaration. The *letter* killeth; the *spirit* giveth LIFE.

277. In aiming at a compliance with the rules and principles here laid down, great care should be taken to avoid a stiff and formal mode of reading and speaking. We must never become enslaved to *thought* alone, but yield to *feeling* when feeling is to *predominate*.

Look at the flowers of the field, and of the forest, in all the freedom and gracefulness of nature: let us be as much like them as possible, in *externals*, and *internally*, free and rational human beings; *nature* and reason combined—*MAN*. "From my soul I abhor all *affectation*." Be *natural*, rather than *mechanically correct*.

278. Emphasis—by a pause just before, or after, the important word. The pause *before*—awakens curiosity, and excites expectation; *after*—rolls back the mind to what was last said. How would a tyrant, after having ruled with a rod of iron, and shown compassion to none, speak of his own death, in allusion to the setting sun, in the tropical climate, where the sun is severely hot as long as it shines, and when it sets, it is very soon dark. [5] "And now my race of terror run, [6] *Mine* be the *ave* of tropic [6] *sun*; No pale [6] *gradations* quench his ray. [5] No twilight [7] *dews* his wrath allay: [4] With [5] *disk*, (like battle target) *red*, [6] He rushes t' his burning bed, [5] Dies the wide wave with bloody [6] *light*; Then sinks—(at once)—[2] *and all is night*." The last clause, pronounced in a deep monotone, and a pause before it, adds much to its beauty and grandeur.—"Will all great Neptune's *ocean-wash* this *blood-clean*—from my hands? *No*: these, my hands, will rather the multitudinous: *sea incarnadine*: making the *green*—[1] *one red*." i. e. Macbeth's hands are so deeply stained, that, to wash them in the ocean, would make it red with blood.

279. EMPHASIS—6. BY CHANGING THE SEAT OF ACCENT. Examples. 1. What is *done*, cannot be *undone*. 2. If he did not do it *directly*, he did it *indirectly*. 3. There are probably as many *invisible* as *visible* things. 4. Did he act *honestly*, or *dishonestly*? 5. There is a difference between *giving*, and *forgiving*. 6. Does he speak *distinctly*, or *indistinctly*. 7. Better be *untaught* than *ill-taught*; and better be *alone*, than in *bad company*. 8. He that *ascended*, is the same as he that *descended*. 9. *Pure* religion raises men above *themselves*; *irreligion* sinks them to the *brute*. 10. *Similarity* joins; *dissimilitude* separates.

280. Dyspepsia. Many persons of

the present day do not *chew* their food, like a man, but *bolt* it whole, like a boa-constrictor: they neither take the trouble to dissect, nor time to masticate. It is no wonder they lose their *teeth*, for they rarely use them; and their *digestion*, for they *overload* it; and their *saliva*, for they expend it on their carpets, or floors, instead of their food. They load their stomach as a truckman his cart, as full as it will hold, and as fast as they can pitch it in with a scoop shovel, and drive off; and then complain that their load is too heavy.

281. 1. Does he pronounce *correctly*, or *incorrectly*? 2. In some kinds of composition,—*plausibility* is deemed as essential as *probability*. 3. Does that man speak *rationally*, or *irrationally*? 4. We are not now to enquire into the *justice*, or the *injustice*, the *honor*, or the *dishonor*, of the deed; nor whether it was *lawful* or *unlawful*, *wise*, or *unwise*; *but*, whether it was actually *committed*. 5. He who is good before *invisible* witnesses, is *eminently* so before *visible* ones. 6. This *corruptible* must put on *incorruption*, and this *mortal* *immortality*. 7. What fellowship hath *righteousness*, with *unrighteousness*? or, what communion hath *light* with *darkness*?

282. SOME OF THE CHARACTERISTICS OF MAN. His position is naturally upright; this is evident from the structure of his body: he has free use of both of his hands: hence, he is called the only *two-handed* animal: the prominence of his chin: the uniform length of his teeth are peculiar: he is physically defenceless, having neither weapon of *attack*, or *defence*: his facial angle is greater than that of any other animal; being from 70° to 90°: he has generally the largest brains: he is the only animal that *sleeps* on his *back*: the only one that *laughs* and *weeps*: the only one that has an articulate language, expressive of *ideas*: and he is the only one endowed with reason, and moral sense, and a capacity for religion; the *only* being capable of serving God.

283. VARIETIES. 1. In your conversation, be cautious *what* you speak, to *whom* you speak, *how* you speak, *when* you speak; and what you *peak*, speak *wisely* and *truly*. 2. A *fool's heart* is in his *tongue*; but a *wise man's tongue* is

in his *heart*. 3. Few things engage the *attention* and *affections* of men more than a handsome *address*, and a graceful *conversation*. 4. For one *great* genius, who has written a *little* book, we have a *thousand little* geniuses, who have written *great* books. 5. *Words* are but *air*; and *both* are capable of much *condensation*. 6. *Nature* seldom inspires a strong *desire* for any object, without furnishing the ability to *attain* it. 7. All is not *gold* that *glitters*.

284. SHOUTING, or HIGH and LOUD—*implying force of utterance*. The last words of Marmion afford excellent means, when memorized, for the student to try the compass of his voice *upwards*, as well as its power on high pitches. It is not often that these high and almost screaming notes, are required in public speaking: yet there are times, especially in the open air, when they may be introduced with great effect. And it is always well to have an inexhaustible capital of *voice*, as of *money*; indeed, there is no danger of having too much of *either*, provided we make a proper *use* of them. In giving the word of command, on occasions of fire, erecting buildings, on the field of battle, martial exercise, &c. power and compass of voice are very desirable.

285. 1. "The war, that for a space did *fail*, Now, *trebly* thundering, swell'd the *gale*, And (10) "Stanley!" (6) was the cry: A light on *Marmion's* visage spread, and *fired* his glazing *eye*: With dying *hand*, above his head, he shook the *fragment* of his *blade*, and shouted (8) "VICTORY!" (9) CHARGE! CHESTER, (10) CHARGE! ON, STANLEY—(12) ON!" 3 Were the last words of Marmion. 2. (6) LIBERTY! (8) FREEDOM! (5) TYRANNY IS DEAD! (6) Run (7) HENCE! PROCLAIM it about the *streets*!—3. (6) STRIKE! till the last armed *foe* expires! (7) STRIKE! for your *altars* and your (8) *fires*! (9) STRIKE! for the *green graves* of your *sires*. (7) GOD! and your *native land*. 3. The combat deepens! (8) on ye brave! &c.

286. MOUTHING. Some think that words are rendered more distinct, to large assemblies, by dwelling longer on the syllables; others, that it adds to the pomp and solemnity of public declama-

tion, in which they think every thing must be different from *private* discourse. This is one of the vices of the *stage*, and is called *theatrical*, in opposition to what is *natural*. By "trippingly on the tongue," Shakspeare probably means the bounding of the voice from accent to accent; trippingly along from word to word without resting on syllables by the way. And by "mouthing," he is thought to mean, dwelling on syllables that have no accent, and ought therefore to be pronounced as quickly as is consistent with a proper enunciation. Beware of an artificial air, and hold, as it were, the mirror up to nature. See the difference in the following, by pronouncing them with the accent, extending thro' the whole word, in a *drawling* tone, and then, giving them right: con-jec-ture, en-croach-ment, hap-pi-ness, grati-tude, for-tu-nate-ly; which is very far from *true* solemnity, which is in the *spirit*, not alone in the *manner*.

287. INFLECTIONS. 1. These are the *rising* and *falling* slides of the voice, terminating on a higher, or lower pitch, than that on which it commenced; being continuous from the radical, or opening fulness of voice, to the vanish or terminating point; and not discrete, as the seven notes are. In the intonations the voice steps up or down, by discrete degrees; but in the inflections it glides up or down, by continuous degrees. Note. The Piano, Organ, &c. give discrete degrees; the harp, violin, &c. continuous degrees.

288. OBSERVATIONS. The purposes of reading are three: the acquisition of knowledge, assisting the memory in treasuring it up, and the communication of it to others: hence, we see the necessity of reading aloud. The ancient Greeks never read in public, but recited from memory; of course, if we wish to succeed as *they* did, we must follow in their footsteps. How much better it would be, if clergymen would memorize those portions of the Bible, which they wish to read in public! But it may be said, that the task would be a very severe one: true, but how much more effect might be produced on themselves and others: and then, to have a large part, or the whole, of that blessed

book, stored up in the mind, for use here and hereafter!

289. THE INFLECTIONS may perhaps be better understood by contrasting them with the monotone; which is nearly one continued sound,* without elevation or depression, and may be represented by a strait horizontal line, thus: ————. In the use of the inflections, the voice departs from the monotone, and its radical, in a continued elevation or depression, two, three, five, or eight notes, according to the intensity of the affirmation, interrogation, command, petition, or negation; which are the five distinctive attributes of the vital parts of speech.

290. On examining children in an unperturbed state, and all animals, it will invariably be found that they use the lower muscles for breathing, and producing sounds. Who is not aware that children will halloo all day long, without becoming hoarse or exhausted. And how often it is the case, that parents wish their children to call persons at a distance, being aware that they themselves have lost the power to speak as formerly. Now all that is necessary to be done, by such individuals, is to retrace their steps to truth and nature.

291. THE RISING INFLECTION ' This indicates that the voice glides upward continuously, on the more important words. Examples. Do you say that *I* can learn to sing? Are you going to town to-day? Is he a good man? Do you love and practice the truth? Is it your desire to become useful? Are you desirous of becoming a good reader, speaker, and singer? Is there not a difference between words, thoughts, and feelings?

292. Do not the bees, (says Quintilian) extract honey from very different flowers and juices? Is there any wonder that Eloquence (which is one of the greatest gifts heaven has given to man.) requires many arts to perfect it? and tho' they do not appear in an oration, or seem to be of any use, they nevertheless afford an inward supply of strength, and are silently felt in the mind: without all these a man may be eloquent, but I wish to form an orator; and none can be said to have all the re-

quisites, while the smallest thing is wanting.

293. INVALIDS—will find the principles and practice, here set forth, of great service to them, if they possess the strength, and have the resolution, to adopt them; and often they will derive special aid by *attempting* to do something; for the mind, by a determination of the will, can be brought to act upon the nervous system, in such a way as to start the flow of the blood on its career of health and strength, and, ere they are aware, they will be ready to mount up as with the wings of an eagle, and leave all care, and trouble, and anxiety on the earth. Let them try it, and they will see: persevere.

294. THE FALLING INFLECTION (\) This indicates that the voice glides *downwards*, continuously, on the more important words. "Where are you *going*? Of what are you *thinking*? Who sendeth the *early*, and the *latter* rain? What things are most proper for youth to learn? Those that they are to practice, when they enter upon the stage of action. Be always *sure* you are *right*, then go ahead."

295. It is too late to urge objections against UNIVERSAL EDUCATION; for the fountains of the *great deep* are broken up, and a DELUGE of information, (4) *theological*, (5) *scientific*, (4) *civil*, and (6) *literary*, is carrying all before it; filling up the *valleys*, and scaling the (6) MOUNTAIN-TOPS: a spirit of *inquiry* has gone forth, and sits *brooding* on the mind of man. *Music*—should be cultivated, not as a mere *sensual* gratification; but as a means of *elevating* and improving the AFFECTIONS; ennobling, purifying and exalting the whole man.

296. Accustom yourself to submit, on *all* occasions, (even in the most *minute*, as well as the most *important* circumstances in life,) to a *small present evil*, to obtain a *greater distant good*.—This will give *decision*, *tone*, and *energy* to mind; which, *thus disciplined*, will often reap *victory* from *defeat*, and *honor* from *repulse*. Having *acquired* this invaluable habit of rational *preference*, and just *appreciation*, start for the *prizes* that *endureth* FOREVER.

297. These inflections pass through 2, 3, 5, or 8 notes, according to the sub-

ject: Ex. "Do you say [1 I' 3] can learn to sing? do you say that [1 I' 5] can learn to sing? What! do you say that [1 I' 8] can learn to sing? Reverse the inflection; begin at the top, and go down. "He said [8 A 1] can learn to sing; not *yóu*." Thus, you see that the voice may *step* up or down by *discrete* degrees, or *glide* up and down by *continuous* degrees. "To whom the goblin, full of wrath, replied: (1) Art thou that (3) *traitor* (4) *angel*? art thou he who first broke *peace* in *heaven*, and (6) *faith*, till then (8) *UNBROKEN*? (9) *BACK* to thy *punishment*—*false* *fugitive*, and to thy speed add *wings*; lest with a whip of *scorpions* I pursue thy ling'ring; or with one stroke of this *dart*, strange *horror* seize thee, and *pangs*, unfelt before." In speaking this sentence, use all the eight notes.

298. In teaching spelling to children, exercise them on the forty-four sounds of the letters; then speaking in concert, after the preceptor, and also individually, interspersing the exercises with analyzing words by giving the various sounds of which they are composed.—At first, let them give each sound by itself, after *you*, in a syllable; then let them give all the sounds in a syllable before *pronouncing* it; and finally, let them give all the sounds in the word, and then pronounce it: thus, there are three modes, *simple*, *difficult* and *more difficult*. Those, however, taught in the *old* way, must expect that their younger pupils especially, will soon get ahead of them; unless they apply themselves very closely to their work.

299. Exs. of the ' and \. 1. Did you say *yés*, or *nò*? Shall we *crówn* the author of the public *calámities*? or shall we *destróy* him? 2. Beware of *ignorance* and *slóth*, and be guided by *wisdom*.—3. [2] Are they *Hébrews*? [3] Are they *áll* *Hebrews*? [4] Are they *Hebrews* from *Pálestine*? 4. What does the word *pérson* mean? That which consists in one's own *sélf*, and not any part or quality in *ánóthér*. 5. Is not water the best, and safest of all kinds of *drínk*? *NATURE*—and *REASON*—answer—*yés*. 6. The *mind*—is its own place; and, in itself, can make a *heáven*—of *hèll*; or *hèll* of *heáven*.

300. Is there aught, in *éloquence*,

that can warm the *heárt*? She draws her *fiére* from natural *imagery*. Is there aught in *poetry*--to enliven the *imagination*? There—is the secret of her *pówer*. Do you love to gaze at the [3] *sún*, the [4] *moón* and the [6] *plánets*? This *affection* contains the *science* of *ASTRONOMY*, as the *seed* contains the future *tree*. Would a few *pence duty*, on *tea*, for raising a *revenue*, have ruined the *fortunes* of any of the *Americáns*? *No*! but the payment of *one penny*, on the *principle* it was *démanded*, would have made them *slàves*.

301. The inflections have great influence in *expressing*, or *perverting* the sense, according as they are *correctly* or *incorrectly* made. In the retirement of a *COLLEGE*—I am unable to suppress *evil thoughts*; how *difficult* then, to do it, amidst the world's *temptations*? The man who is in the daily use of ardent (6) *spírits*, (4) if he does not become a (3) *drúnkard*, (6) is in danger of losing his (5) *health*, and (6) *chárácter*. The rising inflection on *drunkard*, would imply that he must become one, to preserve his health and character.

302. WAVES OR CIRCUMFLEXES OF THE VOICE: of these, there are two; which are called the rising circumflex [v] and the falling circumflex [^]: they are formed by the ' and the \, and are generally connected with the accented vowels of the emphatic words. Doubt, pity, contrast, grief, supposition, comparison, irony, implication, sneering, railery, scorn, reproach, and contempt, are expressed by them. Be sure and get the right feeling and thought, and you will find no difficulty in expressing them properly, if you have mastered the voice.

303. Exs. of the rising v. 1. I may go to town to-mórrów, though I cannot go to-dáy. 2. The sun sets in the wèst, not in the éast. 3. He lives in Lóndon, not in New-Yórk. 4. The desire of praise—produces excellent effects, in men of sènsè. 5. He is more a knàve, than a fòol. 6. I see thou hast learn'd to ràil, if thou hast learned nothing élse. 7. Better to do well láte, than néver.--8. A prètty fèllow you are, to be sùre.

304. INTONATIONS and MELODY OF SPEECH. By the first is meant—the movement of the voice through the dif-

ferent notes of the scale, ascending and descending; by the second, an agreeable succession of sounds, either in speech or song. A dull repetition of words or sounds, on nearly the same pitch, is very grating to the ear, and disgusting to correct taste; and yet it is one of the most common faults of the bar, the senate and pulpit; indeed, in every place where there is public speaking;—the melancholy result of the usual course of teaching children to read. Nature abhors *monotony*, as much as she does a *vacuum*.

305. Exs. of the falling \wedge . 1. Who cares for you? 2. He is your friend, is he? 3. You tell me so, do you? 4. If I were to do so, what would you say? 5. It is not prudence, when I trust my secrets to a man who cannot keep his own. 6. You are a very wise man, strong, brave, peaceable. 7. If you had told me so, perhaps, I should have believed you. 8. Sir, you are a fool, and I fear you will remain so.

306. COMBINATION OF THE WAVES.—But you forsooth, are very wise men, deeply learned in the truth; we, weak, contemptible, mean, persons; but you, strong, gallant. Mere hirelings, and time-servers—are always opposed to (5) improvements, and (6) originality: so are tyrants—to liberty, and republicanism. Wisdom alone—is truly fair; vice, only appears so.

307. We must avoid a mechanical variety, and adopt a natural one: this may be seen in children, when relating any thing that comes from themselves; then, their intonations, melody, and variety, are perfectly natural, and true to the object in view; let us go and sit at their feet and learn, and not be offended. Let us turn our eye and ear, to TRUTH, and NATURE; for they will guide their votaries right. Give us the soul of elocution and music, and that will aid in forming the body.

308. INTONATIONS CONTINUED. Listen to a person attentively, under the influence of nature, of his own feelings and thoughts; he relates stories, supports arguments, commands those under his authority, speaks to persons at a distance, utters exclamations of anger and rage, joy and rapture, pours forth lamentations of sorrow and grief,

breathes affection, love &c. in different pitches, tones, qualities, emphasis, inflection and circumflexes, elevation and depressions of voice. The only possibility of success, therefore, is—to get perfect control of the vocal organs, by practicing these principles, and conforming the whole manner to the sense and objects of the composition.

309. INTONATIONS, &c. Our [6] SIGHT—is the most [4] perfect, and most [5] delightful of all our senses. [4] It fills the mind with the largest variety of [3] ideas: [5] converses with its objects at the greatest [6] distance, and continues the longest in [5] action, without being [4] tired or [3] satiated, with its proper enjoyments. [5] The [6] sense of [8] FEELING, can, indeed, give us the idea of [5] extension, [6] shape, and all other properties of matter, that are perceived by the [5] eye, except [4] colors. [3] At the same time, it is very much [5] straightened and [4] confined in its operations, to the [3] number, [4] bulk, and [5] distance, of its peculiar objects.

310. CADENCE—means a descent, or fall of the voice; here, it means the proper manner of closing a sentence. In the preceding examples, the pupil sees how it is made. The best cadence, that which rests most pleasantly on the ear, is the fall of a triad; i.e. a regular gradation of three notes from the prevalent pitch of voice; which is generally the fourth or fifth: tho' different voices are keyed on different pitches: hence, each must be governed by his own peculiarities in this respect. Beware of confounding cadence with inflections; and never end a sentence with a feeble and depressed utterance.

311. INTONATIONS and MELODY.—These examples are given as general guides, the figures referring to the notes in the Diatonic Scale. 1. (4) Bar, (5) from the (4) tomb, (5) the (4) voice of (5) nature (6) cries, (6) And, (5) in our (4) ashes, (5) live (4) their won (3) ted (2) fires. 2 But (5) yonder comes (4) rejoicing in the (6) EAST, (5) The (4) powerful (3) King of (2) day. 3. (6) AWAKE! (8) ARISE! (6) or (5) be (3) forever (2) fallen. 4. (3) He expired in a (5) victualling house, (4) which I hope (5) I (3) shall (2) not. 7. (5) Fair (6) angel, thy (5) desire, which tends to

(6) KNOW The *works* of (5) *God*, doth (4) merit (3) *praise*. 8. (5) *Such* (4) hon-
ors Ilion to (6) HER (5) *lover* paid, And
(5) peaceful slept (4) the mighty (3)
Hector's (2) shade. NOTE. Construct
a scale, and place the words on it as
indicated.

312. DYNAMICS. This, in mechan-
ical philosophy, means the science of
moving powers: in elocution and sing-
ing, it relates to the force, loudness,
harshness, strength, roughness, softness,
swell, diminish, smoothness, abruptness,
gentleness of voice: that is, its qualities,
which are as various as those of the hu-
man mind; of which, indeed, they are
the representatives. Observe—that the
names of these qualities, when spoken
naturally, express, or echo, their natures.
The Loud, Rough, Soft, Smooth, Harsh,
Forcible, Full, Strong, Tremor, Slen-
der, &c., all of which are comprehended
in force, pitch, time, quantity, and ab-
ruptness of voice. Loud—But when
loud *surges*, lash the sounding shore;
Rough—The hoarse rough voice, should
like the *TORRENT* roar. Soft: Soft is
the *STRAIN*, when Zephyr gently blows;
Smooth—And the smooth stream, in
smoother numbers flows. Harsh: On a
sudden, open fly with impetuous recoil
and jarring sound the infernal *doors*,
and on their hinges *GRATE* *HARSH* *THUN-*
DER. Soft: Heaven opened wide her
ever-during gates (harmonious sound)
on golden hinges turning.

313. VARIETIES. 1. Give variety in
emphasis, inflections, and waves if they
often occur. [3] *Happy*, [5] *hăppy*, [6]
hăppy pair! none but the [2] *brăve*! [6]
nóne but the [5] *brave*; none [8] *but*
brave deserve the *făir*, [6] *What* a piece
of *work*—is *măn*! how noble in [5] *rea-*
son! how infinite in [6] *FACULTIES*! in
[4] *form*, and [5] *moving*, how *EXPRESS*
and [6] *ADMIRABLE*! in action, how like
an *ANGEL*! in apprehension [4] *how*—
[1] like a *God*! 3. My *JUDGMENT* ap-
proves this measure, and my whole
HEART—is in it: all th't I have; [4] all
th't I *am*; and all th't I *HOPE*, in *this*
life, I am now ready here to stăke upon
it: and I leave *off* as I *BEGAN*; that [4]
sink, or [6] *swim*; [5] *live*, or [3] *die*;
survive or [6] *PERISH*,—I am for the
DECLARATION. It is my living sentiment,
and [2] by the blessing of *God*, it shall

be my *dying* sentiment: [5] *Indepen-*
dence—[6] *nów*; [8] and *INDEPENDENCE*—
[9] *FOREVER*!

314. DYNAMICS CONTINUED. These
contrasts produce great effects, when
properly exhibited, both in elocution and
music. The rushing loud, indicates
dread, alarm, warning, &c.; the soft,
their opposites: the tendency of indis-
tinctness is, to remove objects to a dis-
tance, throwing them into the back
ground of the picture; and of fullness,
to bring them into the fore ground,
making them very prominent; thus it
is that the Polyph-onist deceives, or im-
poses upon the ear, making his sounds
correspond to those he would represent,
near by, and at a distance.

315. FORCIBLE. Now storming fury
rose, and clamor; such as heard in heav-
en, till now, was never: arms on ar-
mor clashing, brayed horrible discord;
and the maddening wheels of brazen
chariots raged. Full: High on a throne
of royal state, which far outshone the
wealth of Ormus, and of Inde; or where
the gorgeous east, with richest hand,
showers on her kings barbaric, pearl
and gold, Satan, *EXALTED*, sat. Strong:
Him, the Almighty Power hurled
headlong, flaming from the ethereal
skies, with hideous ruin and combus-
tion, down to bottomless perdition—
there to dwell in adamant chains,
and penal fire,—who durst defy the Om-
nipotent to arms.

316. WORD-PAINTING. There is noth-
ing in any of the other fine arts but
what is involved in oratory. The let-
ters are analogous to uncompounded
paints; words to paints prepared
for use; and, when arranged into
appropriate and significant sentences,
they form pictures of the ideas on the can-
vass of the imagination: hence, compo-
sition, whether written or spoken, is
like a picture; exhibiting a great variety
of features, not only with prominence,
but with degrees of prominence: to do
which, the painter, speaker, or writer,
applies shades of the same color, to
features of the same class, and oppos-
ing colors to those of different classes.

317. VARIETY. Eve's lament on
leaving Paradise. "O! unexpected
stroke, worse than of death! Must I
thus leave thee, Paradise? thus *LEAVE*

thee, native soil, these happy walks and shades? O flowers, that never will in other climate grow, who now will rear you to the sun, and water from the ambrosial fount? Thee, lastly, nuptial bower, by me adorned, from THEE—how SHALL I part, and whither wander—down into a lower world, to this—obscure and wild?

318. WORDS are PAINTS, the VOICE the BRUSH, and the MIND the PAINTER; but science, practice, genius, taste, judgement and emotion are necessary in order to paint well: and there is as much difference between a good and bad reader, as there is between a good painter and a mere dauber. What gives expression to painting? *Emphasis*. We look upon some pictures and remark, "that is a strong outline;" "a very expressive countenance:" this is *Emphasis*: again, we look upon others, and there is a softness, delicacy, and tenderness, that melts the soul as she contemplates them: this is *EMOTION*.

319. MODULATION—signifies the accommodation of the voice, (in its diversifications of all these principles,) to every variety and shade of thought and feeling. The upper pitches of voice, we know are used in calling persons at a distance, for impassioned emphasis of certain kinds, and for very earnest arguments; the middle pitches, for general conversation, and easy, familiar speaking, of a descriptive and didactic character; and the lower ones, for cadences, and the exhibition of emphasis in grave and solemn reading and speaking.

320. The pitch of voice is exceedingly important in every branch of our subject, and particularly, in the higher parts; and this among the rest. You must not often raise your voice to the eighth note; for it will be harsh and unpleasant to the ear, and very apt to break: nor drop it to the first note; for then, your articulation will be difficult and indistinct, and you cannot impart any life and spirit to your manner and matter; as there is little or no compass, below this pitch: both these extremes must be carefully avoided.

321. MODULATION CONTINUED. The situation of the public reader and speaker, calls for the employment of the most

refined art in the management of his voice: he should address a whole assembly with as much apparent ease and pleasure to himself and audience, as tho' there were but a single person present. In addressing an auditory which meets for information or amusement, or both, the judicious speaker will adopt his ordinary and most familiar voice; to show that he rises without bias or prejudice, that he wishes reason, not passion, should guide them all. He will endeavor to be heard by the most distant hearers, without offending the ear of the nearest one, by making all his tones audible, distinct and natural.

322. VARIETIES. 1. Modesty in your discourse, will give a lustre to truth, and excuse to your errors. 2. Some are silent, for want of matter, or assurance; others are talkative, for want of sense. 3. To judge of men by their actions, one would suppose that a great proportion was mad, and that the world was one immense mad-house. 4. Prodigals are rich, for a moment; economists, for ever. 5. To do unto others, as we would they should do to us, is a golden maxim, that cannot be too deeply impressed on our minds. 6. Continue to add a little to what was originally a little, and you will make it a great deal. 7. The value of sound, correct principles, early implanted in the human mind, is incalculable.

323. Some tell us, that when commencing an address, the voice should be directed to those most distant; but this is evidently wrong. At the beginning, the mind is naturally clear and serene, the passions unawakened; if the speaker adopt this high pitch, how can it be elevated, afterwards, agreeably to those emotions and sentiments, which require still higher pitches? To strain the voice thus, destroys all solemnity, weight and dignity, and gives what one says a squeaking effeminacy, unbecoming a manly and impressive speaker; it makes the voice harsh and unmusical, and also produces hoarseness.

324. STRENGTH OF VOICE. The voice is weak, or strong, in proportion to the less, or greater, number of organs and muscles, that are brought into action. If one uses only the upper part of the

chest, his voice will be weak : if he uses the whole body, as he should do, (not in the most powerful manner of course on common occasions) his voice will be strong. Hence, to strengthen a weak voice, the student must practice expelling the vowel sounds, using all the abdominal and dorsal nerves and muscles : in addition to which, he should read and recite when standing or sitting, and walking on a level plain, and up hill : success will be the result of faithful practice.

325. Demosthenes, we are informed, had three particular defects ; first, weakness of voice ; which he strengthened by declaiming on the sea-shore, amid the roar of waters ; which effort would tend directly to bring into use the lower parts of the body : second, shortness of breath ; which he remedied by repeating his orations as he walked up hill ; which act serves to bring into use the appropriate organs, and fully inflate the lungs ; (observe, by the abdominal muscles alone, and not by the thorax :) and third, a thick mumbling way of speaking ; which he overcame by reading and reciting with pebbles in his mouth ; which required him to make a greater effort from below, and open his mouth wider. Examine yourself and act accordingly.

326. TRANSITION—means, in speech, the changes of pitch from one note to another ; as from the eighth to the third : or from the sixth to the first ; and vice versa ; to correspond in variety and character to the sentiment and emotion. In singing, it means changing the place of the key note, so as to keep the tune within the scale of twenty two degrees. In transition—the pitches of voice are not only changed, but its qualities, agreeably to the nature and object of the composition ; however, there must never be any sacrifice of other principles—all the proportions must be preserved.

327. VARIETIES. 1. Whatever one possesses, becomes doubly valuable, by having the happiness of dividing it with a friend. 2. He who loves riches more than his friend, does not deserve to be loved. 3. He who would pass the latter part of his life with honor, and usefulness, must, when he is young, consider that he shall one day be old ; and

when he is old, remember that he has once been young. 4. The rolling PLANETS, and the glorious SUN, Still keep that order which they first begun ; But wretched MAN, alone, has gone astray, Swerved from his God, and walks another way. 5. The old live in the *past*, as truly as the *young* do in the *future*. 6. Fix upon a high standard of character : to be thought well of, is not sufficient : the point you are to aim at, is, the greatest possible degree of *usefulness*. 7. He who only aims at little, will accomplish but little.

328. STYLE—comprehends all the principles of elocution, and denotes the manner in which different kinds of composition should be read, or spoken : of course, there are as many kinds of style, as there are of composition ; and unless a person has command of body and mind, he cannot harmonize his manner and matter. If in writing, style means proper words, in proper places ; in speaking, it must signify, proper sounds in proper places.

329. What causeth the earth to bring forth and yield her increase ? Is it not the light and heat of the sun, that unlocks her native energies and gives them their power ? In an analogous manner should the light of the thought, and the heat of its accompanying affection, (whether original or selected,) act upon the mind, which will communicate the influence received to the whole body, and the body to the voice and actions. This is what is meant by imbibing the author's feelings, and bringing before you all the circumstances, and plunging amid the living scenes, and feeling that whatever you describe is actually present, and passing before your mind.

330. The following are the terms usually applied to style, in writing, and also in speaking ; each of which has its distinctive characteristics ; though all of them have something in common. Bombastic, Dry, Elegant, Epistolary, Flowing, Harsh, Laconic, Lofty, Loose, Terse, Tumid, Verbose. There are also styles of occasion, time, place, &c : such as the style of the Bar, of the Legislature, and of the Pulpit ; also the dramatic style, comedy, (high and low,) Farce and Tragedy.

331. DELIVERY—addresses itself to

the mind through two mediums, the *eye* and the *ear* : hence it naturally divides itself into two parts, voice and gesture ; both of which must be sedulously cultivated, under the guidance of proper feeling, and correct thought. That style is the best, which is the most transparent ; hence, the grand aim of the elocutionist should be perfect transparency ; and when this part is attained, he will be listened to with pleasure, be perfectly understood, and do justice to his subject, his powers, and his profession.

332. The conversational must be delivered in the most natural, easy, familiar, distinct, and agreeable manner; the narrative and didactic, with a clear and distinct articulation, correct emphasis, proper inflections, and appropriate modulations ; because it is not so much your object to excite the affections, as to inform the understanding : the argumentative, and reasoning, demand great deliberation, slowness, distinctness, frequent pauses, candor, strong emphasis and occasional vehemence. No one can become a good reader and speaker, without much practice and many failures.

333. DECLAMATORY and HORTATORY—indicate a deep interest for the persons addressed, a horror of the evil they are entreated to avoid, and an exalted estimate of the good they are exhorted to pursue. The exhibition of the strongest feeling, requires such a degree of self control, as, in the very torrent, tempest and whirlwind of passion, possesses a temperance to give it smoothness. **DRAMATIC**—sometimes calls for the exercise of all the vocal and mental powers : hence, one must consider the character represented, the circumstances under which he acted, the state of feeling he possessed, and every thing pertaining to the scene with which he was connected.

334. IGNORANCE and ERROR. It is almost as difficult to make one unlearn his errors, as his knowledge. Mal-information is more hopeless than non-information, for error is always more busy than ignorance. Ignorance is a blank sheet, on which we may write ; but error is a scribbled one, from which we must first erase. Ignorance is contented to stand still, with her back to the

truth ; but error is more presumptuous, and proceeds in the same direction. Ignorance has no light, but error follows a false one. The consequence is, that error, when she retraces her footsteps, has farther to go, before she can arrive at the truth, than ignorance.

335. Earnestness of manner is of vital importance, in sustaining a transparent style ; and this must be imbibed internally, and felt with all the truth and certainty of nature. By proper exercises on these principles, as indicated, a person may acquire the power of passing, at will, from grave to gay, and from lively to severe, without confounding one with the other : there are times, however, when they may be united ; as in the humorous and pathetic together.

336. To succeed in these higher parts of oratory, one must throw himself into the condition, and shape, he wishes to fill or be, and bring the body into perfect subjection : by assuming the appropriate language of action and earnestness, he may work himself into any frame of mind, that the subject demands. He must be sure to keep up the life, spirit and energy of the composition, and let there be a light and glow in his style. He must also cultivate a bold and determined manner ; for if he takes no special interest in what he is reading or speaking, he may rest assured others will not.

337. SUGGESTIONS. Let the pupils select and memorize any of the proverbs, laconics, maxims or questions, and recite them on occasions like the following : when they first assemble in the school-room ; or, meet together in the social circle ; let them also carry on a kind of conversation, or dialogue with them, and each strive to get one appropriate to the supposed state, character, &c. of another : or use them in a variety of ways that their ingenuity may suggest.

338. THE PASSIONS AND ACTIONS. The human mind we contemplate under two grand divisions, which are called Will and Understanding : the former is the receptacle, or continent, of our Passions, Emotions, Affections ; the latter of our Thoughts. To attend to the workings of mind, to trace the power that external objects have over it, to dis-

cern the nature of the emotions and affections, and to comprehend the reasons of their being affected in a particular manner, must have a direct influence on our pursuits, character and happiness, as private citizens, and as public speakers.

339. An accurate analysis of the passions and affections is, to the moralist, as well as the student in Elocution, what the science of Anatomy and Physiology is to the Physician and Surgeon: it constitutes the first principles of rational practice for both; it is in a moral view the anatomy of the heart, discloses why and how it beats; indicates appearances in a sound and healthy state, and detects diseases, with their causes, and is much more fortunate in applying remedies.

340. There are three things involved in the exhibition of the passions; viz. the tones of the voice, the appearance of the countenance, and rhetorical action; the first is addressed to the ear only, the latter to the eye. Here, then, is another language to learn, after the pupil has learned the written and the vocal languages: however, the language of the passions may be said to be written—by the hand of Nature. Contemplate the passions separately, and combined, and seek for examples to illustrate them.

341. LYCEUM and DEBATING Societies, are admirable Associations for the improvement of mind, and cultivation of talent, for public or private speaking. Franklin and Roger Sherman, (the one a PRINTER, and the other a SHOE-MAKER,) rose from obscurity to great eminence, and usefulness, by their own efforts: so may we, by using the proper means. It was in a Debating Society, that Lord Brougham first displayed his superior talents and unrivalled eloquence; and there, also, HENRY CLAY, the greatest American orator, commenced his brilliant career. A word to those who would be wise is ENOUGH.

VARIETY OF PRINCIPLES AND EXAMPLES.

342. DISEASES OF THE THROAT—are connected, particularly, with those parts of the body, which are involved in breathing, and relate to the understanding, or reasoning faculties of the mind:

thus, thinking and breathing are inseparably connected together; as are feeling and acting: hence, the predominance of thought, in the exercise of the voice, or in any kind of action, and zeal without knowledge, tend directly to such perversions of mind and body, as induce, not only diseases of the throat, but even pulmonary diseases: if, then, we will to be free, in any respect, we must return to truth and nature; for they will guide the obedient in the right way.

343. VARIETIES. 1. He who is cautious and prudent, is generally secure from many dangers, to which many others are exposed. 2. A fool may ask more questions in an hour, than a wise man may answer in seven years. 3. The manner in which words are delivered, contribute mainly to the effects they are to produce, and the importance which is attached to them. 4. Shall this greatest of free nations be the best? 5. One of the greatest obstacles to knowledge and excellence, is indolence. 6. One hour's sleep before midnight, is worth two afterward. 7. Science or learning, is of little use, unless guided by good sense. 8. Any violation of law, is a breach of morality.

344. Pay particular attention not only to the errors in pronunciation of foreigners, but to those of our own country; let nothing of importance escape your critical observation: in this way, your voice, taste, and ear, will be cultivated, and you be saved from such defects as would, if indulged in, impede your progress in these arts, and prevent you from being extensively useful in your day and generation.

345 INDUCING DISEASE. There is no doubt, that the seeds of a large number of diseases are sown in childhood and youth; and especially in our progress in obtaining what is called, an EDUCATION. The bad habits of position in and out of school, and our unhealthy mode of living, contribute very essentially to the promotion of various diseases; particularly, dyspepsia, liver and lung complaints, and headaches. Hence, we cannot be too watchful against sitting in a crooked position, nor too wise in eating, drinking and sleeping, as well as in our clothing and our lodging apart-

ments. Let us leave no stone unturned, to do and be what is our duty and privilege, in body and in mind.

346. The chief source of indistinctness is precipitancy, which arises from the bad method of teaching reading: the child, not being taught the true beauty and propriety of reading, thinks all excellence consists in quickness and rapidity: to him the prize seems destined to the *swift*; for he sets *out* at a gallop, and *continues* his speed to the end, regardless of how many letters, or syllables, he omits by the way, or how many words he runs together. "O reform it altogether."

347. VARIETIES. 1. Without exertion and diligence, success, in the pursuits of life, is rarely attained. 2. It is the business of the Judge to decide as to the points of law, and the duty of the jurors—to decide as to the matters of fact. 3. The essence of our liberty is—to do whatever we please, provided we do not violate any law, or injure another. 4. A handful of common sense is worth a bushel of learning. 5. Few things are more injurious to our health and constitution, than indulgence in luxuries. 6. Did God, after creating the Universe, and putting it in motion, leave it to itself? 7. Credit is of inestimable value, whether to a nation, or an individual. 8. There can be no stronger test of good faith, than strict honesty in pecuniary transactions. 9. Why do I prefer, through false modesty, to remain ignorant, rather than to acquire knowledge?

348. The expression of *affection* is the legitimate function of *sound*, which is an element prior to, and within language. The affections produce the varieties of sound, whether of joy or grief; and sound, in speech, manifests both the *quality* and *quantity* of the affection: hence, all the music is in the vowel sounds, because, all music is from the *affektuous* part of the mind, and vowels are its only mediums of manifestation. As music proceeds from affection and is addressed to the affection, a person does not truly sing, unless he sings from affection; nor does a person truly listen, and derive the greatest enjoyment from the music, unless he yields himself fully to the affection which the music inspires.

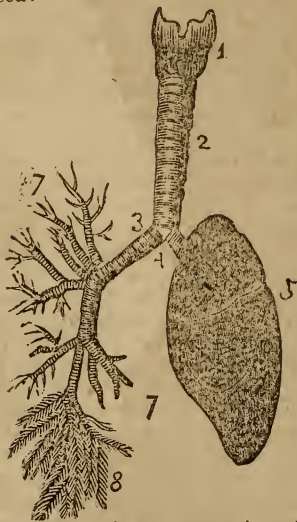
349. The *perfection* of music, as well as of speech, depends upon giving the full and free expression of our thoughts and affections, so as to produce corresponding ones in the minds of others. This is not the work of a day, a month, or a year; but of a life; for it implies the full developement of mind and body. The present age presents only a faint resemblance of what music and oratory are capable of becoming; for we are surrounded, and loaded, with almost as many bad habits, which prevent the perfect cultivation of humanity, as an Egyptian Mummy is of folds of linen. Let the axe of truth, of principle, be laid at the root of every tree that does not bring forth good fruit. Which do we like better—error, or truth?

350. The standard for propriety and force in public speaking is—to speak just as one would naturally express himself in earnest conversation in private company. Such should we all do if left to ourselves, and early pains were not taken to substitute an artificial method in the room of that which is natural. Beware of imagining that you must read in a different way, with different tones and cadences, from that of common speaking.

351. EFFECT. What is the use of reading, speaking, and singing, if the proper effect is not produced? If the singing in our church choirs, and the reading and speaking in the desk and pulpit, were what they ought to be, and what they may be, the house of God would be more thronged than theatres ever have been. Oh! when will the best of truths be delivered in the best of manners—May the stars of elocution and music, be more numerous than the stars of heaven!

352. FAULTS in articulation, early contracted, are suffered to gain strength by habit, and to grow so inveterate by time, as to be almost incurable. Hence, parents should assist their children to pronounce correctly, in their first attempts to speak, instead of permitting them to pronounce in a faulty manner; but some, so far from endeavoring to correct them, encourage them to go on in their baby talk—a vicious mode of articulation. Has wisdom fled from men, or was she driven away.

353. IMPORTANT QUESTIONS. 1. Who is the *Creator* and *Maker* of all things? 2. What was the design of God in making man? 3. Are all equally intelligent? 4. Ought any thing to be received without due examination? 5. Do men exert a greater influence on society than women? 6. Can the immortality of the soul be proved from the light of nature? 7. What is requisite for the right formation of character? 8. Did mankind fall suddenly, or by degrees? 9. Can we be responsible, without being endowed with freedom and rationality? 10. Is not death a continuation of life? 11. Will not the soul continue in being for ever? 12. Who, only, are blessed?



354. Here is an engraving of the larynx (1) and superior extremity of the trachea; the wind pipe or trachea, (2) showing its rings of cartilaginous bands; the bronchial tubes (3, 4) branching off from the windpipe, and going to each lobe of the lungs: the left lobe of the lung is *whole*; the substance of the right one has been removed, to show the ramifications of the bronchial twigs, terminating in the air cells, (7, 7, 8,)—the right lung is much larger than the left.

355. OBSERVATIONS. No one can ever become a good reader, or speaker, by reading in a *book*; because, what is

thus acquired is more from *thought*, than from *feeling*; and of course, has less of *freedom* in it, and we are, from the necessity of the case, more or less constrained and mechanical. What we *hear* enters more directly into the *affectuous* part of the mind, than what we *see*, and becomes more readily a part of ourselves, i. e. becomes *conjoined* instead of being *adjoined*: relatively, as the *food* which we eat, digests and is appropriated, and a *plaster* that is merely *stuck* on the body. Thus, we can see a philosophic reason why *faith* is said to come by *hearing*; and that we walk by *faith* and not by *sight*: i. e. from love, that casts out the fear that hath torment, and which *enslaves* body and mind, instead of making both *free*.

356. IMPORTANT QUESTIONS. 1. Is there any line of demarcation between *temperance* and *intemperance*? 2. Are fictitious writings beneficial? 3. Does wealth exert more influence than knowledge? 4. What were the *causes* of the downfall of the ancient empires? 5. Are *monopolies* consistent with Republican Institutions? 6. What advantage has a Republic over a Monarchy? 7. Which is the stronger passion, *Love* or *Anger*? 8. Has the invention of Gunpowder been beneficial to the world? 9. Ought females to be allowed to vote? 10. Who does society more injury, the *robber* or *slanderer*? 11. Are *Rail Roads* and *Canals* a benefit to the country? 12. Can there be any *true virtue* without *piety*?

357. How frequently an incorrect mode of pronunciation, and speaking, is caught from an ignorant nurse, or favorite servant, which infects one through life! so much depends on first impressions and habits. Lispering, stammering, and smaller defects, often originate in the same way, and not from any natural defect, or impediment. If parents and teachers would duly consider the subject, they might see the importance of their trust and be induced to fulfil their respective offices in a conscientious manner: to do wrong, in *any* way is a *sin*.

NOTE. When giving any thing amusing, *we* must not laugh, because we read or speak to make *others* laugh, and if our hearers laugh so loud as to drown our voice, we must pause till order is restored; read for the benefit of others.

358. LOOK ON THIS PICTURE.



VENUS DE MEDICIS.

Here is a representation of the famous statue of the Venus de Medici, which may be considered the *beau-ideal* of a fine female figure, the dress of which is in accordance with the principles of Physiology and the laws of life : and no one can expect to enjoy health without conforming to them. *Doubly* blessed will those be who are instrumental in promoting the necessary reform.

359. Now look on this.



DEFORMITY; or A Modern Belle !

Here is a figure of a modern 'boarding-school miss,' after she has been permanently remodeled by *stays* and *cursed boards*: it is as gross a perversion of Nature and of grace, as the eyes of man

ever beheld. If any *girl* or *lady* thinks to become more acceptable to the other sex by such a habit, let her be informed that the writer's experience and observation are by no means small, and yet he never heard a *gentleman* that approved of this odious fashion. Be assured, that the practice is baneful to health, destructive of intellect, subversive of morals, and *suicidal* in its effect.

360. POSITION ON HORSEBACK. Many persons injure themselves by not preserving a proper position; and others, invalids especially, do not derive that benefit they might otherwise receive to themselves. Let a person throw his shoulders back, and turn his heels out from the horse, and the toes in, and he will find it impossible to sit upon the saddle in a bent position : and in riding for the purpose of removing the dyspepsia, the abdominal muscles should not be contracted, but left in a relaxed state.

361. PROVERBS. 1. *Accusing*—is *proving*, when *malice* and *power* sit as judges. 2. *Adversity*—may make one *wise*, but not *rich*. 3. *Idle* folks—take the most *pains*. 4. Every one is architect of his own fortune. 5. *Fine feathers* make fine *birds*. 6. Go into the *country*—to hear the news of the *town*. 7. He is a good *orator*—who convinces *himself*. 8. If you cannot *bite*, never show your *teeth*. 9. *Lawyer's* houses, are built on the heads of *fools*. 10. *Little*, and *often*, fill the purse. 11. *Much*, would have *more*, and lost *all*. 12. *Practice*—makes *perfect*.

362. INHUMANITY. Why is it, that pulmonary disease is so frightfully on the increase? Our country is more healthy than it formerly was: the *succeeding* settlers suffer vastly more with consumption and dyspepsia than did the *pioneers*. Our inhuman mode of living and dressing, has produced the mournful change; *intemperance* in eating and drinking, and the crowning sin of *tight lacing* are driving their thousands to a premature grave.

363. A just delivery consists in a distinct articulation of words, pronounced in proper tones, suitably varied to the sense, and the emotions of the mind; with due observation of accent, the several gradations of emphasis; pauses or

rests in proper places, and well measured degrees of time; and the whole accompanied with expressive looks, and significant gestures. To *conceive*, and to *execute*, are two different things: the first may arise from *study* and *observation*; the second is the effect of *practice*.

364. It is much to be regretted, that our teachers are so illy qualified—to instruct their pupils in even the first rudiments of reading: and they are all so much inclined to fall into bad habits, and the imitation of faulty speakers, that it requires constant watchfulness to keep clear of the influences of a wrong bias, and false and merely arbitrary rules. We never can succeed in this important art, until we take elementary instruction out of the hands of *ignoramus*, and insist upon having persons who are fully competent to take charge of the cause. Away then with the idea, that *any* one can teach *reading* and *speaking*, merely because they can call the letters, and speak the words so as to be understood.

365. IMPORTANT QUESTIONS. 1. Is there more than *one God*? 2. Was the world created out of *nothing*? 3. What is the meaning of the expression,—“let us make man in our *image*, after our own *likeness*?” 4. By what means can we become *happy*? 5. Can we be a *friend*, and an *enemy*, at the same time? 6. Are *miracles* the most convincing evidences of *truth*? 7. Will *dying* for principles prove any thing more than the *sincerity* of the martyr? 8. Is it possible for a *created* being to merit *salvation* by good *works*? 9. Have we life of our *own*; or are we dependent on *God* for it every moment? 10. What is the difference between *good*, and *evil*? 11. Is any *law* independent of its *maker*? 12. Are *miracles*—*violations* of nature’s *laws*?

366. ANALOGIES. There are striking analogies in all the arts; and particularly, in those denominated the FINE ARTS. *Music*, on certain instruments, may be compared to *statuary*, or *sculpture*; on some others, it is like *painting*, landscape or portrait. Some persons, execute *one* part, *others* a *different* part, with more or less of taste and effect. But there is no *other* sister art, with which music is more inseparably connected, than that of *oratory*; which may

be defined—the art of pouring out the inmost *soul*, through appropriate *tones*, *words* and *gestures*.

367. RULES FOR THE \. When questions are not answered by *yes*, or *no*—as—Who is that *lady*? In AFFIRMATIVE sentences; as—I am prepared to go:—language of AUTHORITY; as—*Back* to thy punishment, false—fugitive:—TERROR; as—The light burns *blue*:—SURPRISE; as, Sir, I perceive that thou art a prophet:—REPREHENSION; as—You are very much to *blame*, for suffering him to *pass*:—INDIGNATION:—*God*—false fellow, and let me never see your face *again*: CONTEMPT; as—To live in awe of such a thing as *I* myself:—EXCLAMATION: O *nature*! how honorable is thy *empire*!—in RHETORICAL DIALOGUE, when one or more persons are represented; as—*James* said, *Charles* go and do as you were *bidden*; and *John* said, he need not go at *present*, for I have something for him to *do*:—and the FINAL PAUSE; as—All general rules have some *exceptions*.

368. STYLE. The *character* of a person’s style of reading and speaking—depends upon his moral *perceptions* of the *ends*, *causes*, and *effects*, of the composition: thus, *style* may be considered the *man himself*, and, as every one *sees* and *feels*, with regard to *every* thing, according to the *state* or *condition* of his mind, and as there *are* and *can* be no *two* persons *alike*; each individual will have a manner and style peculiar to *himself*; though in the main, that of two persons of equal education and intelligence, may be in a great degree similar.

369. IMPORTANT QUESTIONS. 1. Is the *casket* more valuable than the *jewel*? 2. Will not the safety of the community be endangered, by permitting the murderer to live? 3. Are *Theatres*—*beneficial* to mankind? 4. Did *Napolean* do more *hurt* than *good* to the world? 5. Were the *Texans right*—in rebelling against *Mexico*? 6. Ought the license system to be abolished? 7. Is *Animal Magnetism* true? 8. Who was the *greater* monster *Nero*, or *Cataline*? 9. Should we act from *policy* or from *principle*? 10. Is not the improvement of the *mind*, of the first importance? 11. If a man is in *earnest*, should we therefore call

him a *fanatic*? 12. Is not *zeal* in the cause of truth and goodness always commendable?

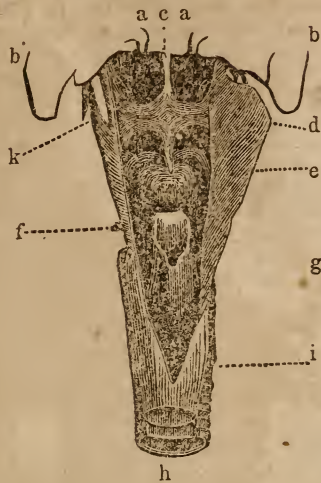
370. Rules for the *'*. When questions are answered by *yes* or *no*, they generally require the *'*. Exs. Are you well? Is he gone? Have you got your hat? Do you say *yés*? Can he accommodate *mé*? Will you call and see *mé*? But when the questions are emphatic, or amount to an affirmative, *'* is used. Are you well? As much as to say: *tell* me whether you are well. Is he gone? Have you done it? All given in an authoritative manner. Hath he *sàid* it, and shall he not *dò* it? He that planted the *èar*, shall he not *hèar*? Is he a *màn*, that he should *repènt*?

371. The more your reading and speaking partake of the freedom and ease of common discourse, (provided, you sustain the object and life of the composition) the more *just, natural*, and effective will be your style of delivery: hence the necessity of studying nature, of avoiding all affectation, and of never attempting that in public, which is beyond your ability. Some mar, or spoil what they are going to say, by making so much justification over it, thinking they must do some GREAT THING; when it is almost as simple as—wash and be clean: whatever is not natural is not agreeable or persuasive.

372. PROVERBS. 1. A burden that one *chooses* is not *felt*. 2. A *guilty* conscience needs no accuser. 3. *After* wit, is *every* body's wit. 4. Enough is as good as a feast. 5. All is but *lip* wisdom that wants experience. 6. Better bend than break. 7. Children and fools often speak the truth. 8. Out of debt, out of danger. 9. Wade not in unknown waters. 10. Do what you ought, and let come what will. 11. Empty vessels make the greatest sound. 12. Pause before you follow an example.

373. STYLE. The numerous examples given throughout this work, afford the necessary means for illustrating all the principles of elocution: let the taste, and judgment, as well as the abilities of the student—be tested by a proper selection and application of them. He must not expect too much from others, nor take it unkindly, when thrown upon his own resources: the best way to in-

crease our strength, is to have it often tested. All who become orators must make themselves orators.



Here is a back view of the pharynx showing the relative position of the base of the cranium (a),—mastoid process (b),—vertical position of the two nasal fossæ (c),—velum palati, making part of the arch of the palate, with the uvula projecting down from the middle; base of the tongue (e),—extremity of the os hyoides (f),—opening of the glottis where the vowels are shaped out (g)—portion of the trachea leading to the lungs (h),—commencement of the œsophagus, or meat pipe (i),—one of the levator muscles of the pharynx at k.

374. IMPORTANT QUESTIONS. 1. If we do *well*, shall we not be *accepted*? 2. Which is more *useful*, *fire*, or *water*? 3. Ought *circumstantial* evidence to be admitted in criminal cases? 4. Can we be *too* zealous in *rightly* promoting a good cause? 5. Which is worse, a *bad* education, or *no* education? 6. Are not *bigotry* and *intolerance*—as destructive to *morality*, as they are to *common sense*? 7. If the *sculptor*—could put *life* into his *works*, would he not resemble a good *Orator*? 8. Are we not apt to be *proud* of that which is not our *own*? 9. Ought there not to be *duties* on imported goods, to encourage domestic *manufacturers*? 10. Is *slavery* *right*? 11. Have *steamboats* been the cause of more good than

evil? 12. *What was it, that made man miserable, and what can make him happy?*

375. STYLE, &c. To accomplish the above, you must study the true meaning and character of the subject, so as to express the whole, in such a way as to be perfectly *understood* and *felt*: thus, you will transport your hearers to the scene you describe, and your earnestness raise them on the tiptoe of expectation, and your just arguments sweep every thing before them like a MOUNTAIN torrent: to *excite*, to *agitate*, and *delight*, are among the most powerful arts of persuasion: but the impressions must be enforced on the mind by a command of all the sensibilities and sympathies of the soul. That your course may be ever *upward* and *onward*, remember none but a good man can be a perfect orator; uncorrupted and incorruptible integrity—is one of the most powerful engines of persuasion.

376. MUSIC—is the oral language of the *Affections*; as *words* are the natural language of the *thoughts*. The *notes* of a tune are analogous to *letters*; the *measures*—to *words*; the *strains*—to *sentences*; and the *tune*, or musical piece, to a *discourse*, *oration*, or *poem*. As there is a great variety of *affections*, and *states* of affection in the human mind, so—there is a great variety of *tunes*, through the medium of which these affections, and states of affection are manifested. There are three grand divisions of Music, which for the sake of distinction, may be denominated the *UPPER*, or that which relates to the Supreme Being: the *MIDDLE*, or that relating to created rational beings, or social music; and the *LOWER*, or what appertains to that part of creation *below* man—called *descriptive* music.

377. There are also three great divisions in *POETRY*, which is closely allied to music; and *both* of them originate in the *WILL*, or *Affections*: and hence, the words of the *Psalm*, *Hymn*, *Poem*, and the music in which they are sung, chanted, or played, constitute the forms, or mediums, through which the affections and sentiments are bodied forth. Is not genuine music from heaven? and does it not *lead* there if not perverted? May not the same be said of Poetry? Woe betide the person that converts them into occasions of evil!

Musical and Poetical talents are *fearful* gifts. Indeed, it is so with every talent; therefore, none should be abused, or bound up in a napkin.

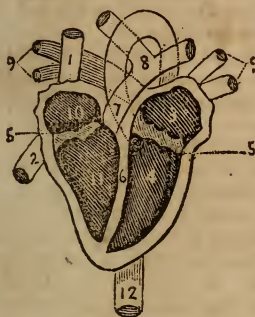
378. VOCAL MUSIC. In vocal music, there is a union of music and language—the language of affection and thought; which includes the whole man. Poetry and music are sister arts, their relationship being one of heaven-like intimacy. The essence of poetry consists in the fine perceptions, and vivid expressions, of that subtle and mysterious analogy, that exists between the physical and moral world; and it derives its power from the correspondence of natural things with spiritual. Its effect is to elevate the thoughts toward a higher state of existence.

379. PROVERBS. 1. *All truths must not be told at all times.* 2. *A good servant makes a good master.* 3. *A man in distress, or despair, does as much as ten.* 4. *Before you make a friend, eat a peck of salt with him.* 5. *Passion—will master you, if you do not master your passion.* 6. *Form—is good, but not formality.* 7. *Every tub must stand on its own bottom.* 8. *First come first served.* 9. *Friendship—cannot stand all on one side.* 10. *Idleness—is the hot-bed of vice and ignorance.* 11. *He that will steal a pin will steal a better thing.* 12. *If you lie upon roses when young, you will lie upon thorns when old.*

380. MANNER AND MATTER IN MUSIC. The secret of success in Music, as well as in Elocution, is, to adapt the manner perfectly to the matter; if the subject be simple, such must be the manner; if it be gay and lively, or solemn and dignified, such or such must be the manner: in addition to which, the performer must forget himself, or rather lose himself in the subject, body and soul, and show his regard to his audience, by devoting himself to the subject: and hence he must never try to show himself off by cadenzas, or what might be called the “fixins,” or gingerbread work: he must hide behind the thought and feeling of the music, and depend upon them to produce the effect: if there is any affection, the hold on the heart is in that proportion relinquished. Oh when shall we take our appropriate place and regard use as the *grand* object!

381. By closely observing the movements of the voice, when under the perfect command of the mind, you will see that it changes its pitch, by *leaps* of one or more notes, in passing from word to word, and sometimes from syllable to syllable, and also slides upwards and downwards; which skips and slides are almost infinitely diversified, expressing all the shades of thought and feeling, and playing upon the minds of the listeners, with a kind of supernatural power, the whole range of tunes from grave to gay, from gentle to severe. The worlds of mind and matter are full of music and oratory.

VIEW OF THE HEART.



Here are seen the several chambers of the heart and the vessels connected with them. No. 1. is the *superior vena cava*; 2. inferior do. do; 3. the auricle; 4. right ventricle; 5. line showing the passage between the two chambers, and the points of attachment of one margin of the valve; 6. septum between the ventricles; 7. pulmonary artery, arising from the left right ventricle, and dividing at 8 into right and left, for the corresponding lungs; 9. four pulmonary veins, bringing the blood from the lungs into 10, the left auricle; 11. left ventricle; 12. aorta, arising from the left ventricle, and passing down behind the heart, to distribute the blood to every part of the system. The blood thus moves in a double circle, one from the heart to the body, and from the body back to the heart, called the systemic circle; the other from the heart to the lungs, and from thence to the heart, called the pulmonic circle.

382. PROVERBS. 1. A blythe heart makes a blooming visage, 2. A deed

done has an end. 3. A great city, a great solitude. 4. Desperate cures must have desperate cures. 5. All men are not men. 6. A stumble may prevent a fall. 7. A fool always comes short of his reckoning. 8. Beggars must not be choosers. 9. Better late than never. 10. Birds of a feather flock together. 11. Nothing is lost in a good market. 12. All is well that ends well.

383. ELOQUENCE. What were all the attributes of man, his personal accomplishments, and his boasted reason, without the faculty of *SPEECH*? To excel in its use is the highest of human arts. It enables man to govern whole nations, and to enchant, while he governs. The aristocracy of *ELOQUENCE* is *SUPREME*, and in a free country, can never be subdued. It is the pride of peace, and the glory of war: it rides upon the zephyr's wings, or thunders in the storm. But there is in eloquence, in painting, the life of the canvass, which breathes, moves, speaks: and is full of action: so is there in the dance, the poetry and music of motion, the eloquence of action; whose power consists in the wonderful adaptation of the graces of the body to the harmonies of mind. There is, indeed, eloquence in every object of taste, both in art and nature; in sculpture, gardening, architecture, poetry and music; all of which come within the scope and plan of the orator, that he may comprehend that intellectual relation, that secret clause in the liberal professions, which, connecting one with another, combines the influence of all.

384. IMPORTANT QUESTIONS. 1. Is any government—as important as the principles it should protect and extend? 2. Should we remain passive, when our country, or political rights are invaded? 3. Are banks beneficial? 4. Have the crusades been the cause of more evil than good? 5. Is the war waged against the Seminoles of Florida, just? 6. Which is the more important acquisition wealth, or knowledge? 7. Is there any neutral ground between good and evil, truth and falsehood? 8. Which should we fear most—the commission of a crime, or the fear of punishment? 9. By blinding the understanding, and forcing the judgment, can we mend the heart? 10. When proud people meet

together, are they not always unhappy? 11. Is not common sense a very rare and valuable article? 12. What is the use of a body without a soul?



385. Here are two attitudes, active and passive, standing and sitting: and much depends upon the state of the muscles in both. Beware of too much stiffness and too much laxity; be natural and easy. Avoid leaning, either backwards or forwards, to the right or left. Many have caused a projection of the shoulders, and induced spinal affections, by lifting one another, to see who would lift the most: as well as by wrong positions in standing and sitting: beware of every thing that is improper.

386. Proverbs. 1. A crowd is not company. 2. A drowning man will catch at a straw. 3. Half a loaf is better than no bread. 4. An ill workman quarrels with his tools. 5. Better be alone than in bad company. 6. Count not your chickens before they are hatched. 7. Every body's business, is nobody's business. 8. Fools make feasts, and wise men eat them. 9. He that will not be counselled, cannot be helped. 10. If it were not for hope, the heart would break. 11. Kindness will creep, when it cannot walk. 12. Oil and truth will get uppermost at last.

387. A SPELLING ANECDOTE. A laughable circumstance took place, at a trial in Lancashire, where the head of the family was examined as a witness. Upon giving his name, the Judge, not being able to pronounce it, said to him, "Pray sir how do you spell it." The old gentleman replied, O double T, I double U, E double L, double U double O D. Whereupon the astonished law-

giver laid down his pen saying, "it was the most extraordinary name he had ever met with in his life;" and after several attempts, declared he was unable to record it. What was his name?

388. PROVERBS. 1. A calumny, tho' known to be such, generally leaves a stain on the reputation. 2. A blow from a frying pan, tho' it does not hurt, sullies. 3. *Fair and softly*, go sure and far. 4. Keep your *business* and *conscience* well, and they will be sure to keep you well. 5. A man *knows* no more, to any purpose, than he *practices*. 6. *Bells* call others to church, but enter not themselves. 7. *Revenge* a wrong by *forgiving* it. 8. Venture not all you have at once. 9. Examine your *accounts* and your *conduct* every night. 10. Call me *cousin*, but don't cozen me. 11. *Eagles*—fly alone, but *sheep* flock together. 12. It is good to *begin* well, but better to *end* well.

389. THE HUMAN VOICE. Among all the wonderful varieties of artificial instruments, which discourse excellent music, where shall we find one that can be compared to the human voice? And where can we find an instrument comparable to the human mind? upon whose stops the real *musician*, the *poet*, and the *orator*, sometimes lays his hands, and avails himself of the entire compass of its magnificent capacities? Oh! the length, the breadth, the height, and the depth of Music and Eloquence! They are high as heaven, deep as hell, and broad as the universe.

390. IMPORTANT QUESTIONS. 1. Were any beings ever *created* angels? 2. Is it *right* ever to do *wrong*? 3. Why was a revelation *necessary*? 4. May we not protect our *person* and *character* from *assault*? 5. Does *civilization* increase *happiness*? 6. Which excites more curiosity, the works of *nature*, or of *art*? 7. Ought a witness to be questioned with regard to his religious opinions, or belief? 8. Is the general *bankrupt* law a benefit to the country? 9. Why are we disposed to laugh, even when our best *friend* falls down? 10. Which is the greatest, *Faith*, *Hope*, or *Charity*? 11. Should controversy interrupt our *friendship* and *esteem* for each other? 12. Have Christians any right to persecute each other for their opinions?

391. Poetry may be written in *rhyme*, or blank verse. Rhyme is the correspondence of sounds, in the ending of two (or more) successive, or alternate words or syllables of two or more lines, forming a couplet or triplet: see the various examples given. Rythmus in the poetic art, means the relative duration of the time occupied in pronouncing the syllables; in the art of *music* it signifies the relative duration of the sound that enter into the musical composition: see measures of speech and song.

392. PROVERBS. 1. A thousand probabilities will not make one truth. 2. A hand-saw is a good thing, but not to *shave* with. 3. Gentility, without ability, is worse than beggary. 4. A man may talk like a wise man, and yet act like a fool. 5. If we would *succeed* in any thing, we must use the proper means. 6. A *liar* should have a good *memory*. 7. Charity, begins at *home*; but does not *end* there. 8. An ounce of mother wit is worth a *pound* of learning. 9. Short reckonings make long *friends*. 10. Custom is the plague of wise men, and the idol of fools. 11. Every one knows best where his own shoe pinches. 12. A faint heart never won a fair lady.

393. The author is perfectly satisfied that most of his predecessors have depended entirely too much upon the *inflections* to produce variety, instead of upon the *intonations* of the voice: the former invariably makes mechanical readers and speakers; while the latter, being founded in nature, makes the reverse: the one is of the *head*, and is the result of thought and calculation: and the other of the *heart*, and is the spontaneous effusion of the affections: the former spreads a veil before the mind; the latter takes it away. Is it not so? Choose ye. Nature knows a great deal more than art; listen to her teachings and her verdict.

394. VARIETIES. GARRICK. It is believed that this tragedian greatly surpassed all his predecessors, in his genius for acting, in the sweetness and variety of his tones, the irresistible magic of his eye, the fire and vivacity of his action, the elegance of his attitudes, and the whole pathos of expression. The cause of which success was, his intimate and practical knowledge of

human nature. **AN ANECDOTE** in *point*. A certain Lord, on his return from the theatre, being anxious to know what impression Garrick's acting had made upon his postillion, (who sat in his private box with his master,) asked him what he thought of the great Mr. Garrick? *Think of him, my lord? I think he acted just like John and I in the stable.* When this answer was repeated to the tragedian, he declared it was the highest compliment he ever had paid him; for, said he, if nature's own children can't distinguish me from themselves, it is a pretty sure indication that I am right.

395. THE USES OF ELOQUENCE. In every situation, in all the pursuits of life, may be seen the usefulness and benefits of eloquence. There is no *condition*, however *low*, that they cannot *dignify*; no *elevation* however *high* that they cannot *exalt*. In whatever light we view this subject, it is evident that *oratory* is not a mere castle in the air; a *fairy* palace of *fret-work*; destitute of substance and support. It is like a magnificent *Temple* of Parian marble, exhibiting the most exact and admirable symmetry, and combining all the orders, varieties, and beauties of *Architecture*.

396. VARIETIES. 1. *Duty* sounds sweetly, to those who are in the love, and under the influence of truth and goodness: its path does not lead thro' thorny places, and over cheerless wastes; but winds pleasantly, amid green meadows and shady groves. 2. A new truth is to some, as impossible of discovery, as the new world was to the faithless cotemporaries of Columbus; they do not *believe* in such a thing; and more than this they *will* not believe in it: yet they will sit in judgment on those who *do* believe in such a contraband article, as new truths, and condemn them without mercy.

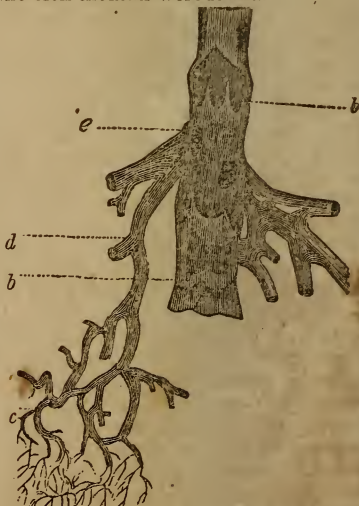
397. ANECDOTE. TALLOW AND TALENT. *Fletcher*, bishop of Nesmes, was the son of a *tallow* chandler. A great *duke* once endeavored to *mortify* the prelate, by saying to him, at the king's *levee*, that he smelt of *tallow*. To which the bishop replied, "My lord *I am* the son of a chandler, it is true,—and if your *lordship* had been the same, you would have *remained* a chandler all the days of your life."

398. Obs. The orator's field is the universe of mind and matter, and his subjects,—all that is known of God and man. Study the *principles* of things, and never rest satisfied with the results and applications. All distinguished speakers, whether they ever paid any systematic attention to the principles of elocution or not, in their most successful efforts, conform to them; and their imperfections are the results of deviations from these principles. Think correctly—rather than finely; sound conclusions are much better than beautiful conceptions. Be useful, rather than showy, and speak to the purpose, or not speak at all. Persons become eminent, by the force of mind—the power of thinking comprehensively, deeply, closely, usefully. Rest more on the thought, feeling, and expression, than on the style; for language is like the atmosphere—a medium of vision, intended not to be seen itself, but to make other objects seen; the more transparent however, the better.

399. To learn almost any art, or science, appears arduous, or difficult, at first; but if we have a *heart* for any work, it soon becomes comparatively easy. To make a common watch, or a watch worn in a ring; to sail over the vast ocean, &c. seems at first, almost impossible; yet they are constantly practised. The grand secret of simplifying a science is analyzing it; in beginning with what is easy, and proceeding to the combinations: by this method, miracles may be wrought: the hill of science must be ascended step by step.

400. THE BLOOD. The quantity of blood, existing in the body of a moderately sized man, is from fifteen to twenty quarts; an ounce and a half, (about three table spoonfuls) is sent out every time the heart beats; which, multiplied by 75, (the average rate of the pulse per minute,) gives 112½ ounces; or 7 pints a minute; i. e. 420 pints, or 50 gallons an hour,—1260 gallons, i. e. forty-two barrels, or 10½ hogshead in a day. "In a common sized whale, the quantity circulated thro' the heart in a day, is estimated, upon similar principles to be 452,000 gallons; i. e. 14,400 barrels; or 3,600 hogsheads."

401. ANECDOTE ILLUSTRATIVE OF MEMORY. Our thoughts are real existences, and are as indestructible as the mind: they may fade away, apparently, but yet they are stored up in the interior memory, (we have *two* memories, EXTERNAL and INTERNAL, the former for *words* and the latter for *thoughts*,) and afterwards come forth in perfectly distinct and individual remembrance. The following anecdote confirms and illustrates the proposition. In Gottingen, Germany, a woman of four or five and twenty, who could neither read nor write, was seized with a nervous fever; during which, she would talk in Latin, Greek and Hebrew, in pompous tones and with distinct articulation. Many of her recitations were taken down, and found to consist of coherent and intelligent sentences. A young physician determined to trace out her past life, and find a solution to this strange phenomenon: he did so; and ascertained, that for many of her earlier years, she resided with a clergyman, whose custom it was to walk up and down his hall, into which his kitchen door opened, and read in a loud voice, out of his favorite classical books. The physician succeeded in finding some of the books, in which the identical *passages*, given by the sick woman were found.



Here is the trunk of a large vein, opened to show the valves formed by the folds

of its internal membrane; *b*, valves, their concavity directed towards the heart; *c*, venous twigs anastomosing and uniting to form a large branch, *d*, which opens into the principal trunk at *e*. These valves prevent the blood from flowing back to the capillaries, and facilitate its passage to the heart: there are similar valves in the arteries; but the blood flows slower in the veins than in the arteries.

402. WHITFIELD. Dr. Franklin relates the following, as characteristic of this celebrated preacher and himself. "I attended one of his sermons, in the course of which I perceived he intended to finish with a collection; and I silently resolved he should get nothing from me. I had in my pocket a handful of copper money, three or four silver dollars, and five pistoles in gold. As he proceeded, I began to soften, and concluded to give the copper. Another stroke of his oratory made me ashamed of that, and determined me to give the silver; and he finished so admirably that I emptied my pocket wholly into the collector's dish, gold and all. At this sermon there was also one of our company; who, being of my sentiments respecting the building in Georgia, and suspecting a collection might be intended, had, by precaution, emptied his pockets before he came from home; towards the close of the discourse, he felt a strong inclination to give, and applied to a neighbor, who sat near him, to lend him some money for the purpose. The request was fortunately made to perhaps the only man in the company, who had the firmness not to be affected by the preacher. His answer was "at any other time."

403. OUR TWO MEMORIES. This, to some, may seem a singular doctrine; nevertheless it is true; and being inseparably connected with the uses of the elocutionist, I will enlarge a little upon the subject. First, from EXPERIENCE. For several years after I commenced teaching elocution, I gave no recitations of any length, the principal reason was, I could not memorize with any facility, or declaim, without great mental effort. At length, after investigating the subject of mind, I saw and felt, that there were two memories; one for thoughts,

which is interior, and proper to the spirit; and the other, for words, which is exterior, and proper to the body. ILLUSTRATION. All nations, with their mind's eye, i. e. in their thought, see things alike, so far as their respective states of cultivation will permit. A German, an Italian, a Frenchman, an Englishman, &c. being present, see a house, and they think of it in the same manner: but when each would convey his idea to one of his own countrymen, he would clothe it in a German, Italian, French or English dress: so in other cases. Thus, to the EXTERNAL memory, belong all expressions of languages, objects of the senses, and the arts and sciences; to the INTERIOR appertain in part, all rational things from the ideas of which thought itself exists.

404. CONUNDRUMS, OR QUIBBLES. 1. Why is a drunken man, like a windmill? Because his head turns round. 2. Why is a thinking man like a mirror? Because he reflects. 3. Why is the human mind like a garden? Because you may sow what seeds you please in it. 4. Why is swearing, like a ragged coat? Because it is a bad habit. 5. Why is rebellion, like dram-drinking? Because it is inimical to the Constitution. 6. Why is a man led astray, like one governed by a girl? Do you give it up? Because he is misled—(Miss-led.) 7. What is that which makes every body sick, but those who swallow it? FLATTERY. 8. Which side of a pitcher is the handle? The outside? 9. Why do white sheep furnish more wool than black ones? Because there are more of them. 10. Why is a tale-bearer like a brick-layer? Do you give it up? Because he raises stories.

405. VENTRILOQUISM. In analyzing the sounds of our letters, and practising them upon different pitches, and with different qualities of voice, the writer ascertained that this amusing art can be acquired and practised, by almost any one of common organization. It has been generally supposed that Ventriloquists possessed a different set of organs from most people; or, at least, that they were differently constituted; but this is altogether a misapprehension: as well might we say that the singer is differently constituted from one who

does not sing. They have the same organs, but one has better command of them than the other. It is not asserted that all can become equally eminent in these arts; for there will be at least, three grand divisions; viz, *good*, *BETTER* and *BEST*.

406. THE TWO MEMORIES: INFERENCES.

Hence, while in the material world, we are obliged to converse in material languages, distinguished into articulate sounds, which constitute the clothing of the thoughts, which are of the spirit: which is done from the exterior memory, or storehouse of words, or wardrobe for the clothing of our ideas. When we emerge from materiality, into the *mental*, or *spiritual* world, (where mind ever dwells, even while connected with the *body*,) we shall *see* as we are *seen*, and *know* as we are *known*, and be in possession of a universal language, distinguished into ideas; so that all nations, and people—can converse, instantaneously, with each other; because they do it from the interior memory, appertaining to the spirit. In this memory are inscribed—all that the mind has thought, spoken, or done thro' the body. Is not this the *BOOK OF LIFE*, which is hereafter to be opened? But this is a great, important, and practical subject, and requires a *VOLUME*, to treat it satisfactorily. We are compelled to abridge every thing for want of room. Let the student be determined to break thro' the trammels of *prejudice*, *error* and *bad habits*, and exercise his *own reason*, *taste* and *judgment*; let him dive into the *depths* of *EVERY* thing—*understand all*, *think for himself*, and *build on his own* foundation.

407. *VARIETIES*. Some discourses and orations, are nothing but flesh and blood, without bone, nerve, or joint; others are all bone, nerve and joints, without either flesh or blood. The perfection of good writing, consists in the proper assemblage of all the principles which correspond with these grand parts of the human body: and the perfection of delivery, consists in infusing all the powers and faculties of the human soul into those of the body. 2. A *GREAT* mind can attend to *little* things; but a *little* mind cannot attend to *GREAT* things. 3. The best descriptions of *real life* are to

be learned from the human heart: in which are found the *seeds* of every *passion*.

408. *DIFFIDENCE*. The best speakers, they who speak with the greatest ease and effect, are always somewhat timid and confused, when they first commence; nor can they be otherwise: for the more a man excels in oratory, the more sensible is he of its difficulty: besides, he is concerned for the event of his effort, as well as to meet the expectation of his audience. Some orators turn pale at the beginning, feel a heaviness of heart, a flutter all over their spirits, and a trembling through every joint: this was the case with Cicero, at times; and on one occasion, the court adjourned on account of it. Beware of a slavish fear, which is absolutely sinful, and gird up the loins of the mind to every conflict.

409. The name of *VENTRILQUISM* is given, in consequence of the origin of the effort to practice the art; *venter* and *loquor*, speaking from the abdominal region: for all vocal sounds are made in the larynx. It might be appropriately called *VOCAL MODULATION*, or *VOCAL ILLUSION*; rather than mis-called *Ventriloquism*: as those who successfully practice it, invariably possess the power of imitating, with their voice, the voices of others, as well as the cries of animals, and the sounds of inanimate matter: indeed, one may imitate any sound that comes within the compass of his voice; which should be at least, three octaves for every one, male and female; and there are some, who have a compass of four octaves, and a few, (among whom is the author,) of five octaves of sound.

410. *VARIETIES*. Against slander, there is no defence; hell itself—cannot boast so foul a fiend, or man deplore a fouler foe. It starts with a word—a look—a shrug. It is the pestilence that walketh in darkness; the heart-reaching dagger of the midnight assassin; *MURDER* is its employment, innocence its prey, and *RUIN* its support. 2. In conversation, be more particular in speaking of *things* than of persons: the former tends to improve and elevate the thoughts and feelings; the latter to sink and degrade them. 3. The true

question at issue is—Whether the theatre as it now exists, and ever has existed—is an evil or a benefit, to the community? 4. NOBILITY in England, is extended to only five ranks; viz: the Duke, the Marquis, the Earl, Viscount, and Baron. 5. Some are thought to be very great and wonderful men, because their readers and hearers cannot understand them.

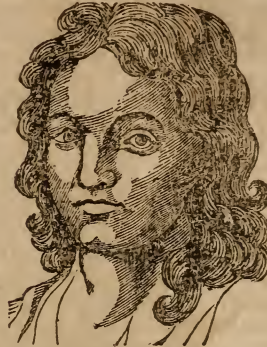
411. The art of ventriloquism seems to have been much more practiced formerly than it is at present; the less people reason, the more probability of successful deception: the whole art being built on *apparent* truth, instead of *real* truth. It was known to the Egyptians, the Assyrians, the Greeks and Jews. In the Bible we read of magicians, wizards, &c., which are thought by some, to have reference to this art: and it would have been very easy, for those who were appointed to consult, and receive answers from the ancient oracles, to deceive the applicants, by speaking ventriloquially; the attention being directed to the object of solicitude, which moved its lips and sometimes its head: and all in conformity with experience and observation.



Here is the *larynx*, or vocal box, in connection with the *os hyoides* (*h*), *c* its walls are formed by cartilaginous plates called the thyroid cartilage (*t*) the cricoid cartilage (*c*) and the aritenoid cartilages; Adam's apple is seen at *a*. In the next engraving is a different view of the larynx, &c. *h*—*os hyoides*; *t* thyroid cartilage; *c. c.* cricoid cartilage; *a*—aritenoid cartilage; *v*—ventricle of the glottis; formed by the space left between the vocal cords and the superior ligaments of the glottis; *e*—epiglottis, which closes when we swallow any thing.

412. PROVERBS, 1. Affairs like salt fish should be a long time soaking. 2. A fool's tongue is long enough to cut his

own throat. 3. All are not thieves that dogs bark at. 4. An ant may work his heart out, but it can never make honey. 5. Better go around than fall into the ditch. 6. Church work generally goes on slowly. 7. Those whom guilt contaminates it renders equal. 8. Force without forecast is little worth. 9. Gentility without ability, is worse than plain beggary.



TRANQUILITY, &c.

413. Tranquility appears by the open and composed countenance, and a general repose of the whole body; mouth nearly closed; eyebrows a little arched; forehead smooth; eyes passing, with an easy motion, from one object to another, but not dwelling long on any; cast of happiness bordering on cheerfulness; desiring to please and be pleased; gaily, good humor, when the mouth opens a little more.

414. CHEERFULNESS in RETIREMENT. Now my *co-mates*, and brothers in *exile*, Hath not old *custom* made this life more sweet Than that of painted pomp? Are not these *woods*—More free from peril than the envious *court*? Here—feel we but the penalty of Adam. The *season's* difference; as the icy fang. And churlish chiding of the winter's wind. Which, when it bites and blows upon my body, Ev'n till I shrink with cold, I smile and say, This is no *flattery*; these are *counsellors*—That feelingly persuade me what I am: *Sweet*—are the uses of *adversity*, That, like a *toad*, ugly and venomous, Wears yet a precious *jewel* in its head; And this our *life*, exempt from public haunts, Finds *tongues*, in *trees*, *birds*, in running *brooks*, *Sermons* in *stones*, and good in *every* thing.

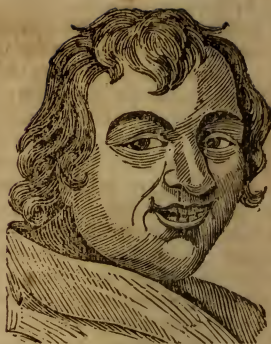


JOY ; DELIGHT.

415. Joy—a pleasing elation of mind on the *actual* or *assured* attainment of good ; or deliverance from some evil. When *moderate*, it opens the countenance with smiles, and throws a sunshine of delectation over the whole frame ; when *sudden* and *violent* it is expressed by clapping the hands, exultation and weeping, raising the eyes to heaven, and perhaps suffusing them with tears, and giving such a spring to the body, as to make attempts to mount up as if it could fly : and when it is extreme, goes into transport, rapture, and ecstasy ; voice often raises on very high pitches, and exhilarating ; it has a wildness of look and gesture that borders on folly, madness and sorrow ; hence the expression, “*frantic with joy.*” Joy, Mirth, &c., produce a rousing, exciting, lively action.

416. JOY EXPECTED. 1. Ah ! Juliet, if the measure of thy joy—Be *heaped*, like mine, and that thy *skill* be more To *blazen* it, then sweeten, with thy breath, This neighbor *air*, and let rich music's tongue Unfold the imagin'd *happiness*—that *both* receive, in *either*, by this dear encounter. 2. DELIGHT on viewing a statue. See ! my lord, Would you not deem it *breath'd*, and that those veins Did verily bear blood ? O *sweet Paulina*, make me *think* so twenty years together ; No *settled* senses of the world, can match the pleasure of that *madness*.

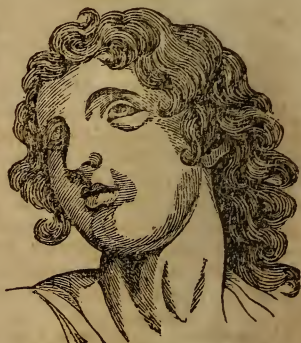
PROVERBS.—1. Hot love is soon cold. 2. Gold goes in at any gate except Heaven's gate. 3. He that stays in the valley shall never get over the hill. 4. Human blood is all of one color. 5. If we like to be good, we shall be.



MIRTH, JOLLY LAUGHTER.

417. When delight arises from ludicrous or fugitive amusements, in which others share with us, it is called MIRTH, LAUGHTER, or MERRIMENT ; which opens the mouth horizontally, shrivels the nose, raises the cheeks high, lessens the aperture of the eyes, and fills it with tears.

418. INVOCATION OF THE GODDESS OF MIRTH. But come, thou goddess, fair and free, In heav'n, yclep'd *Eu-phos-y-ne*, And of *men*—heart-easing MIRTH ; Whom lovely Venus bore ; *Come*, thou nymph, and bring with thee MIRTH, and youthful *Jolity* ; *Quips*, and *cranks*, and wanton *wiles*, *Nods*, and *becks*, and wreathed *smiles* ; Such as hang on *Hebe's* cheek, and love to live in dimples sleek : sport, that wrinkled *care* derides, And LAUGHTER—holding both his sides ; come and trip it as ye go, On the light *fantastic* toe ; And in thy *right* hand—bring with thee—The *mountain* nymph—sweet LIBERTY.

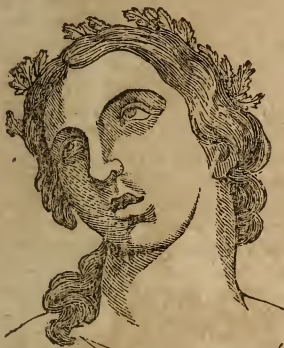


ECSTASY, RAPTURE, &c.

419. ECSTASY, RAPTURE, TRANSPORT, express an extraordinary elevation of

the spirits, an excessive tension of mind : they signify to be out of one's self, out of one's mind, carried away beyond one's self. *Ecstasy*—benumbs the faculties, takes away the power of speech, and sometimes of thought ; it is generally occasioned by sudden and unexpected events : but *rapture* often invigorates the powers and calls them into action. The *former*, is common to all persons of ardent feelings ; especially, children &c., the illiterate ; the *latter* is common to persons of superior minds, and circumstances of peculiar importance.

420. 1. What followed, was all *ecstasy*, and *trances* : Immortal pleasures—round my swimming eyes did dance. 2. By swift degrees, the love of nature works, And warms the bosom, till at last sublim'd To rapture and enthusiastic heat, We feel the *present Deity* 3. Scorns the base earth and crowd below, And, with a peering wing, still mounts on high. 4. He *play'd* so sweetly, and so sweetly *sung*, That on each note the enraptur'd audience hung.



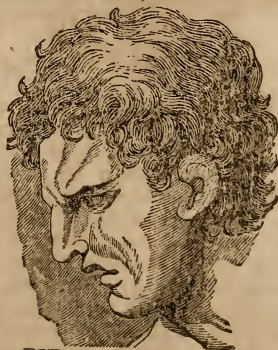
LOVE, &c.

421. LOVE—gives a soft serenity to the countenance, a languishing to the eyes, a sweetness to the voice, and a tenderness to the whole frame : forehead smooth and enlarged ; eye-brows arched ; mouth a little open ; when entreating, it clasps the hands, with intermingled fingers, to the breast ; eyes languishing and partly shut, as if doating on the beloved object ; countenance assumes the eager and wistful look of desire, but mixed with an air of satisfaction and repose ; accents soft and winning, voice persuasive, flattering, pathetic,

various, musical, and rapturous as in Joy : when declaring, the right hand, open, is pressed forcibly on the breast ; it makes approaches with the greatest delicacy, and is attended with trembling hesitancy and confusion ; if successful, the countenance is lighted up with smiles ; unsuccessful love adds an air of anxiety and melancholy.

422. To the above may be added, Shakspeare's description of this affection, as given by the Good Shepherd, who was requested to tell a certain youth what 'tis to *love*. "It is to be made of *phantasy* ; All made of *passion*, and all made of *wishes* : All adoration, duty, and obedience ; All humbleness, all patience and *impatience* : All purity, all trial, all observance." Love described. Come hither boy ; if ever thou shalt love, in the sweet *pangs* of it remember *me* : For such as *I am—all—true* lovers are : Unstaid and skittish in all motions else ; Save in the constant image of the *creature* that is *belov'd*.

423. LANGUISHING LOVE. 1. O fellow, come, the *song* we had last night : Mark it Cesario ; it is *old* and *plain* ; The Spinsters, and the knitters in the sun, And the free maids, that wave their threads with bones, Do use to chant it ; it is silly sooth, And dallies with the innocence of love, Like to old age.



PITY, COMPASSION.

424. PITY—benevolence to the afflicted ; a mixture of love for an object which suffers, whether *human* or *animal*, and a grief that we are unable to *remove* those sufferings. It is seen in a compassionate tenderness of voice ; a feeling of pain in the countenance ; features drawn together, eye-brows drawn down, mouth

open, and a gentle raising and falling of the hands and eyes; as if mourning over the unhappy object.

425. Hadst *thou* but seen, as *I* did, how at last, thy beauties, Belvidera, like a wretch—That's doom'd to banishment, came weeping forth: Whil'st two young virgins, on whom she once leaned, Kindly look'd up, and at her grief grew sad! Ev'n the loud *rabble*, th't were gather'd round—To see the sight, stood mute, when they beheld her; *govern'd* their roaring threats, and *grumbled* *PIRV*.

426. *PIRV*. 1. But from the mountain's grassy side, A guiltless feast I bring: A script, with fruits and herbs supplied, And water from the spring. 2. How many bled, By shameless variance, between man and man! 3. On the bare earth, exposed, he lies, With not a friend to close his eyes. 4. He that's *merciful* unto the bad, is *cruel* to the good. 5. Life, fill'd with grief's distressful train, Forever asks the tear humane.

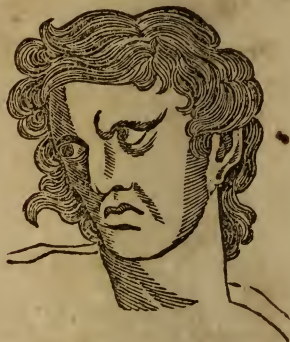


DESIRE, HOPE.

427. HOPE —is a mixture of joy and desire, agitating the mind, and anticipating its enjoyment; it ever gives pleasure; which is not always the case with *wish* and *desire*; as they may produce or be accompanied with pain and anxiety. Hope erects and brightens the countenance, opens the mouth to half a smile, arches the eye-brows, gives the eyes an eager and wistful look; spreads the arms with the hands open, ready to receive the object of its wishes, towards which it leans a little; the voice is somewhat plaintive, and manner inclining to eagerness, but coloured by doubt and anxiety; the breath drawn inward more

forcibly than usual, in order to express our desires more strongly, and our earnest expectation of receiving the object of them.

428. PICTURE OF HOPE. 1. But thou, O HOPE! with eyes so fair, What was thy delighted measure? Still it whisper'd—promis'd pleasure, And bade the lovely scenes at distance hail; Still would her touch the strain prolong, And from the rocks, the woods, the vale, She called an echo still thro' all her song; And where her sweetest theme she chose, A soft, responsive voice was heard, at every close, And HOPE, enchanted, smil'd, and waived her golden hair.

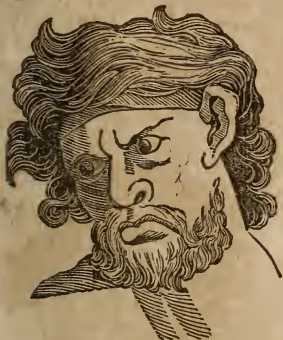


HATRED, AVERSION.

429. When, by frequent reflections on a disagreeable object, our disapprobation of it is attended with a strong disinclination of mind towards it, it is called hatred; and when this is accompanied with a painful sensation upon the apprehension of its presence and approach, there follows an inclination to avoid it, called aversion; extreme hatred is abhorrence, or detestation.

430. Hatred, or aversion expressed to, or of any person, or any thing, that is odious, draws back the body to avoid the hated object, and the hands, at the same time, thrown out and spread, as if to keep it off; the face is turned away from that side which the hands are thrown out; the eyes looking angrily and obliquely, or askint, the way the hands are directed, the eye-brows are contracted, the upper lip disdainfully drawn up; the teeth set; the pitch of the voice is loud, surly, chiding, languid

and vehement; the sentences are short and abrupt. **HATRED**—cursing the object hatred. Poisons—be their drink, Gall—worse than gall, the daintiest meat they taste. Their sweetest shade, a grave of cyprus trees. Their sweetest prospects, murd'ring basalisks; Their *music*—frightful as the **SERPENT'S** hiss. And boding *screech*—owls make the concert full; All the foul terrors of *dark* seated **HELL**.



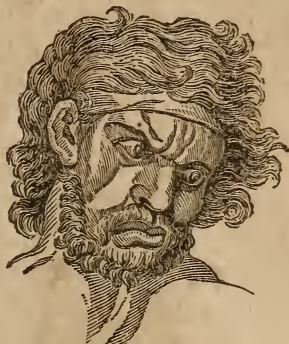
ANGER, RAGE, FURY;

431. Which imply excitement or violent action: when hatred and displeasure rise high, on a sudden, from an apprehension of injury received and perturbation of mind in consequence of it, it is called **ANGER**: and rising to a very high degree, and extinguishing humanity, it becomes **RAGE** and **FURY**: anger always renders the muscles protuberant; hence, on angry mind and protuberant muscles are considered as cause and effect.

432. Violent anger or rage, expresses itself with rapidity, noise, harshness, trepidation, and sometimes with interruption and hesitation, as unable to utter itself with sufficient force. It wrinkles and clouds the brow, enlarges and heaves the nostrils; every vein swells, muscles strained, nods or shakes the head, stretches out the neck, clenches the fists, breathing hard, breast heaving, teeth shown and gnashing, face bloated, red, pale or black; eyes red, staring, rolling and sparkling; eye-brows drawn down over them, stamps with the foot and gives a violent agitation to the whole body. The voice assumes the highest pitch it can adopt, consistently with force and loudness; Tho' some-

times, to express anger with uncommon energy, the voice assumes a low and forcible tone.

433. *Ex.* Hear me, rash man; on thy *allegiance* hear me; Since thou hast striven to make us break our vow, Which, nor our nature, nor our place can bear, We banish thee forever from our sight, And our kingdom: If when three days are expired, Thy hated trunk be found in our dominions, That moment is thy death:—Away.

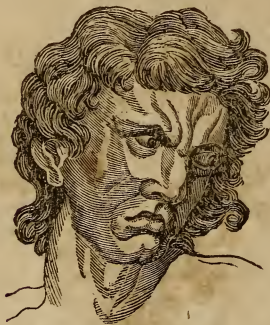


REVENGE.

434. **REVENGE**—is a propensity and endeavor to injure or pain the offender, contrary to the laws of justice; which is attended with triumph and exultation, when the injury is inflicted, or accomplished. It exposes itself like malice, or spite, but more openly, loudly and triumphantly; sets the jaws, grates the teeth; sends blasting flashes from the eyes; draws the corners of the mouth towards the ears: clenches both fists, and holds the elbow in a straining manner: the tone of voice and expression are similar to those of anger; but the pitch of voice is not so high, nor loud.

435. **DETERMINED REVENGE.** If they but speak the truth of her, These hands shall tear her; if they wrong her honor, The proudest of them shall well hear of it. Time hath not so dried this blood of mine, Nor age so eat up my invention, Nor fortune made such havoc of my means Nor my bad life—rest me so much of friends, But they shall find awak'd in such a kind, Both strength of limb and policy of mind, Ability in means, and choice of friends, to quit me of them thoroughly.

436. REVENGE. If it will feed no- thing else it will feed my revenge. He hath *disgraced* me, and hinder'd me of half a *million*; laugh'd at my *losses*, mocked at my *gains*, scorn'd my *nation*, thwarted my *bargains*, cool'd my *friends*, heated mine *enemies*. And what's his *reason*? *I am a Jew!* Hath not a Jew *eyes*? Hath not a Jew *hands*? *organs*, *dimensions*, *senses*, *affections*, *passions*? Is he not fed with the same food; hurt with the same weapons; subject to the same diseases; heal'd by the same means; warm'd and cool'd by the same summer and winter, as a *Christian* is? If you *stab* us, do we not *bleed*? If you *tickle* us, do we not *laugh*? If you *poison* us, do we not *die*? And if you *wrong* us, shall we not *revenge*; If we are like you in the *rest*, we will *resemble* you in *that*. If a *Jew* wrong a *Christian*, what is his *humility*? *Revenge*. If a *Christian* wrong a *Jew*, what should his *sufferance* be by christian example. Why, **REVENGE.** The villiany you teach me I will *execute*; and it shall go *hard*, but I will better the *instruction*.

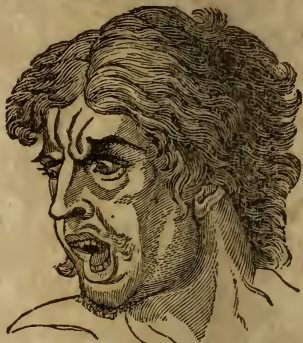


ANGER, HATRED, REPROACH.

437. REPROACH—is settled anger, or hatred, chastising the object of its dislike, by casting in his teeth the secret causes of his misconduct, or imperfections: the brow is contracted, the lip turn'd up with scorn, the head shaken, the voice low, as if abhorring, and the whole body expressive of aversion:

438. Reproaching with want of courage and spirit. Thou *slave*, thou *wretch*, thou *coward*! Thou little *valiant*, great in *villainy*, Thou ever *strong* upon the *stronger* side! Thou *Fortune's* champion, thou dost never *fight*—but when her hu-

morous *ladyship* is by—to teach thee, safety! thou art *perjured* too, and soothest up greatness. What a *fool* art thou, A *ramping* fool; to *brag* and *stamp*, and *swear*, Upon my party! Thou *cold-blooded slave*, Hast thou not spoke like *thunder* on my side, Been sworn my soldier? Bidding me depend upon thy *stars*, thy *fortune*, and thy *strength*? And dost thou *now* fall over to my *foes*? Thou wear a *lion's* hide: doff it, for *shame*, And hang a *calves* skin on those recreant limbs.

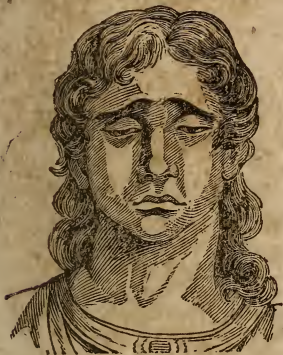


TERROR OR FRIGHT,

439. When violent and sudden, it opens very wide the mouth, shortens the nose, draws down the eye-brows, gives the countenance an air of wildness, covers it with deadly paleness, draws back the elbows parallel with the sides, lifts up the open hands—with the fingers spread to the height of the breast, at some distance before it, so as to shield it from the dreadful object. One foot is drawn back behind the other, so that the body seems shrinking from the danger, and putting itself in a posture for flight. The heart beats violently, the breath is quick and short, and the whole body is thrown into a general tremor. The voice is weak and trembling, the sentences short and the meaning confused and incoherent. Imminent danger produces violent shrieks, without any articulate sounds; sometimes confuses the thoughts, produces faintness, which is sometimes followed by death.

440. Ah! *mercy* on my soul! What is that? My old friend's *ghost*? They say none but *wicked* folks walk, I wish I were at the bottom of a coal-pit. See! how *long* and *pale* his face has grown since

his death : he never was *handsome* ; and death has improved him very much the wrong way. Pray do not come *near* me ! I wish'd you very well when you were *alive* ; but I could *never* abide a *dead* man, cheek by jowl with me. Ah, ah, mercy on us ! No, nearer pray, If it be only to take leave of me that you are come back ; I could have excused you the ceremony with all my heart, or if you—mercy on us ! no *nearer* pray, or, if you have *wronged* any body, as you always loved money a little, I give you the word of a frightened *Christian* ; I will pray as long as you please, for the deliverance, or repose of your departed soul. My *good, worthy, noble* friend, *do*, pray *disappear*, as ever you would wish your old friend to come to his *senses* again.



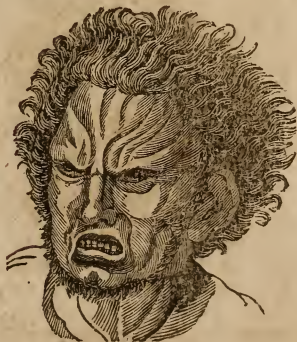
GRIEF AND REMORSE

441. Are closely allied to sorrow and Remorse ; or a painful remembrance of criminal actions and pursuits ; casts down the countenance, clouds it with anxiety ; hangs down the head, shakes it with regret, just raises the eyes as if to look up, and suddenly casts them down again with sighs ; the right hand sometimes beats the heart or head, and the whole body writhes as if in self-aversion. The voice has a harshness as in hatred, and inclines to a low and reproachful tone : weeps, stamps, hurries to and fro, runs distracted, or faints away. When it is violent, grovels on the ground ; tears the clothes, hair or flesh ; screams ; sometimes it produces torpid sullen silence, resembling total apathy.

442. REMORSE FOR DRUNKENNESS.

I remember a mass of things, but nothing distinctly ; a quarrel, nothing wherefore. O that men should put an enemy in their mouths to steal away their brains ; that we should with joy, pleasure, revel, applause, transform ourselves into beasts : I will ask him for my place again ; he shall tell me—I am a drunkard : had I as many mouths as Hydra, *such* an answer would stop them all.—To be now—a sensible man, by and by a fool—and presently—a beast ! O strange ! every inordinate cup is un-bless'd, and the ingredient is a devil.

443. GRIEF, deploring loss of happiness. I had been happy, if the general camp, Pioneers and all, had wrong'd my loves so had I nothing known : O now, forever, farewell the tranquil mind : farewell content : farewell the plumed troop, and the big war, that make ambition—virtue ! O farewell ; farewell the neighing steed, and the shrill trump, the spirit stirring drum, the ear piercing fife, the royal banner, and all quality ; pride, pomp and circumstances of glorious war ! Farewell ! Othello's occupation's gone.

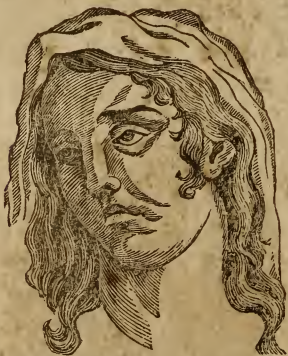


DESPAIR,

444. As a condemned criminal, or one who has lost all hope of salvation, bends the eye brows downward, clouds the forehead, rolls the eyes around fretfully, eyeballs red and inflamed like a rabid dog ; opens the mouth horizontally, bites the lips, widens the nostrils, and gnashes the teeth ; The head is pressed down upon the breast ; heart too hard to permit tears to flow ; arms are sometimes bent at the elbows ; the fists clench'd hard ; The veins and muscles swollen ; the skin livid ; the

whole body strained and violently agitated; while groans of inward torture are more frequently uttered than words. If any words are spoken, they are few, and expressed with a sullen eager bitterness; the tones of the voice often loud and furious, and sometimes in the same pitch, for a considerable time.

445. This state of human nature is too terrible, too frightful to look, or dwell upon, and almost improper for representation: for if death cannot be counterfeited without too much shocking our humanity; despair, which exhibits a state ten thousand times more terrible than death, ought to be viewed with a kind of reverence to the great Author of Nature; who seems sometimes to permit this agony of mind, as a warning to avoid that wickedness, which produces it: it can hardly be over-acted.



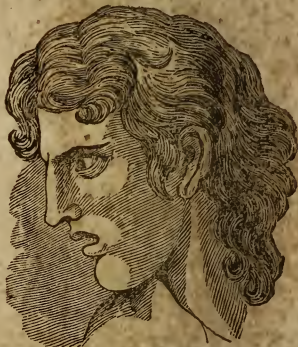
SORROW AND SADNESS.

446. IN SORROW—when moderate, the countenance is dejected, the eyes are cast down, the arms hang lax, sometimes a little raised, suddenly to fall again; the hands open, the fingers spread, the voice plaintive, and frequently interrupted with sighs. But when immoderate, it distorts the countenance, as if in agonies of pain; raises the voice to the loudest complainings, and sometimes even to cries and shrieks; wrings the hands, beats the head and breast, tears the hair, and throws itself on the ground; like some other passions in excess, it borders on phrenzy,

447. *Seems madam! nay it is, I know not seems;* 'tis not alone my inky cloak, good mother; Nor customary suits of sol-

emn black; nor windy suspiration of forc'd breath; no, nor the fruitful river in the eye; nor the dejected 'havior of the visage: together with all forms, modes, *shows* of grief, that can denote me truly; But I have that *within*, which *passeth show*; these but the *trappings* and suits of woe.

448. INWARD SORROW. Say that again; the *shadow* of my sorrow! Ha! let's see: 'Tis very true, my grief lies all *within*; And these external manners of lament, Are merely *shadows* to the *unseen* grief, That swells, with silence, in my tortured soul; *There*—lies the substance; And I *thank* thee king, For thy great bounty, that not only giv'st Me *cause* to wail, but teachest me the *way*, How to lament the cause. I'll beg *one* boon, And then be gone and *trouble* you no more.

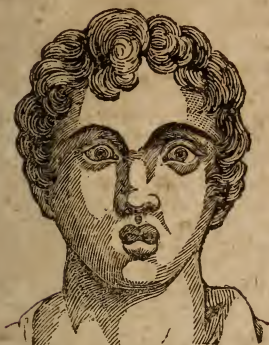


ATTENTION, LISTENING, &c.

449. ATTENTION—to an esteemed or superior character, has nearly the same aspect as INQUIRY, and requires silence: the eyes are often cast upon the ground, sometimes fixed upon the face of the speaker; but not too pertly, or familiarly; when looking at objects at a distance, and listening to sounds, its manifestations are different. INQUIRY into some difficult subject fixes the body in nearly one position, the head somewhat stooping, the eyes poring, and the eye-brows contracted.

450. *Inquiry*—mixed with suspicion. Pray you, once more—Is not your father grown incapable of reasonable affairs? is he not stupid With age, and altering rheums? Can he speak, hear, Know man from man, dispute his own

estate? Lies he not bed-rid, and again does nothing, But what he did being *childish*.



SURPRISE, WONDER, AMAZE-
MENT.

451. An uncommon object produces wonder; if it appears suddenly, it begets surprise, which continued, produces amazement, and if the object of wonder comes *gently* to the mind and averts the attention by its beauty and grandeur, it excites admiration, which is a mixture of approbation and *wonder*; so true is the observation of the Poet; Late time shall *wonder*, that my joys shall raise; For *wonder* is involuntary praise.

452. *Wonder* or *Amazement*—opens the eyes and makes them appear very prominent: sometimes it raises them to the skies; but more frequently fixes them upon the object, if it be present, with a fearful look: the mouth is open and the hands held up nearly in the attitude of *fear*; and if they hold any thing, they drop it immediately, and unconsciously; the voice is at first low, but so emphatical that every word is pronounced slowly and with energy, though the first access of this passion often stops all utterance; when, by the discovery of something excellent in the object of wonder, the emotion may be called *admiration*, the eyes are raised, the hands are lifted up, and clapp'd together, and the voice elevated with expressions of rapture.

453. Hatred of a rival in glory. Exs. 1. He is my *bane*, I cannot bear him; One heav'n and earth can never hold us *both*: Still shall we hate, and with defiance deadly, Keep rage *alive*, till one

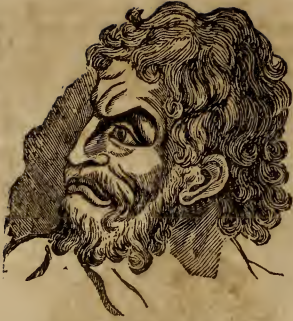
be *lost forever*: As if two *suns* should meet in one meridian, And strive, in fiery combat, for the passage. 2. Who does *one* thing, and another *tell*, My heart *detests* him as the gates of *hell*, 3. Hence, from my sight, Thy father cannot *bear* thee; Fly with thy infamy to some dark cell, Where, on the confines of eternal night, Mourning, misfortunes, cares and anguish dwell.



VENERATION, DEVOTION.

454. *VENERATION*—to parents, teachers, superiors or persons of eminent virtue and attainments, is an humble and respectful acknowledgement of their excellence, and our own inferiority: the head and body are inclined a little forward, and the hand, with the palm downwards, just raised to meet the inclination of the body, and then let fall again with apparent timidity and diffidence: the eye is sometimes lifted up, and then immediately cast downward, as if unworthy to behold the object before it; the eye brows drawn down in the most respectful manner; the features, and the whole body and limbs, all composed to the most profound gravity; one portion continuing without much change.

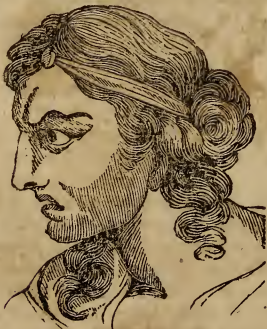
455. When Veneration rises to adoration of the Almighty Creator and Redeemer, it is too sacred to be imitated, and seems to demand that humble annihilation of *ourselves*, which must ever be the consequence of a just sense of the Divine Majesty, and our own unworthiness. This feeling is always accompanied with more or less of awe, according to the object, place &c.—Respect—is but a less degree of veneration, and is nearly allied to modesty.



SCORN, CONTEMPT.

456. SNEER—is ironical approbation; with a voice and countenance of mirth somewhat exaggerated, we cast the severest censure; it is hypocritical mirth and good humor, and differs from the *real* by the sly, arch, satirical tones of voice, look and gesture, that accompany it; the nose is sometimes turned up, to manifest our contempt, disdain.

457. Scoffing at supposed Cowardice. Satan beheld their flight, And to his mates—thus in derision call'd: O friends! why come not on those victors proud? Ere while they fierce were coming, and when we, To entertain them fair, with open front, And breast, (what could we more?) propounded terms of composition; straight, they changed their minds, Flew off, and into strange vagaries fell, As they would dance; yet, for a dance,—they raised Somewhat extravagant and wild, perhaps for Joy of offer'd peace; but I suppose, If our proposals once again were heard, we should compel them to a quick result.

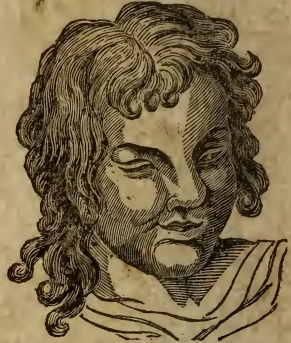


FEAR, CAUTION.

458. FEAR—is a powerful emotion,

excited by expectation of some evil, or apprehension of impending danger; it expresses less apprehension than dread, and this less than terror or fright: it excites us to provide for our security on the approach of evil; sometimes settles into deep anxiety, or solicitude: it may be either filial in the good, or slavish in the wicked. See the engraving for its external appearance, and also Terror and Fright.

459. AWE and FEAR. Now all is hush'd,—and still, as death! How reverend is this tall pile, Whose ancient pillars rear their marble heads, To bear aloft its arc'd and pondrous roof, By its own weight made steadfast and immoveable, Looking tranquility! it strikes an awe, And terror on my aching sight. The tombs, And monumental caves of death look cold, and shoot a chillness to my trembling heart. Give me thy hand, and let me hear thy voice—Nay, quickly speak to me, and let me hear Thy voice,—my own affrights me with its echoes.

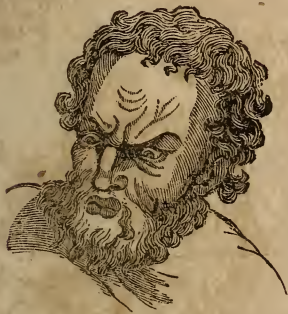


SIMPLE LAUGHTER.

460. RAILLERY—may signify a bantering, a prompting to the use of jesting language; good humored pleasantry, or slight satire; satirical merriment, wit, irony, burlesque. It is very difficult indeed, to mark the precise boundaries of the different passions, as some of them are so slightly touch'd, and often melt into each other; but because we cannot perfectly delineate every shade of sound and passion, is no reason why we should not attempt approaches to it.

461. Rallying a person for being melancholy. Let me play the fool with mirth and laughter; so let wrinkles

come, And let my *liver* rather heat with *wine*, Than my *heart* cool with mortifying *groans*. Why should a man, whose blood is warm within, Sit like his grand-sire—cut in alabaster? *Sleep*, when he *wakes*, and creep into the jaundice—By being peevish? I tell thee what, Anthonio. (I love thee, and it is my love that *speaks*;) There are a sort of men, whose visages Do *cream* and *mantle*--like a standing pond, And do a wilful *stillness* entertain, with purpose to be dress'd in an opinion Of *wisdom*, *gravity*, profound *conceit*, As who should say—"I am Sir *Oracle*, And when I ope my lips, let no dog bark:" I'll tell thee *more* of this another time; But fish not with this *melancholy* bait, For this *fools'* gudgeon, this opinion; Come, good Lorenzo, fare ye well awhile, I'll *end* my exhortation after dinner.

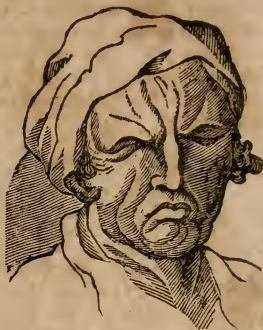


HORROR.

462. HORROR—is an excessive degree of fear, or a painful emotion, which makes a person tremble: it is generally composed of fear and hatred, or disgust; the recital of a bloody deed fills one with horror; there are the horrors of war, and the horrors of famine, horrible places and horrible dreams; the ascension seems to be as follows, the fearful and dreadful, (affecting the mind more than the body,) the frightful, the tremendous, terrible and horrible: the fearful wave; the dreadful day; frightful convulsions; tremendous storms; terrific glare of the eyes; a horrid murder.

463. HORROR. Hark!—the death-denouncing *trumpet*—sounds The fatal *charge*, and *shouts* proclaim the *onset*. *Destruction*—rushes *dreadful* to the field, And *bushes* itself in *blood*. Havoc let

loose, Now *undistinguished*—rages all around; While *ruin*, seated on her dreary *throne*, Sees the *plain* strow'd with *subjects*, truly hers, Breathless and cold.



WEEPING.

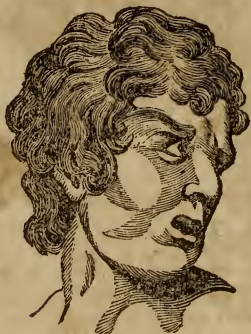
464. WEEPING—is the expression, or manifestation, of sorrow, grief, anguish or joy by out-cry, or by shedding tears; a lamentation, bewailing, bemoaning: we may weep each other's woe, or weep tears of joy; so may the rich graves weep odorous gum and balm; there is weeping amber, and weeping grounds: crying—is an audible expression accompanied, or not, with tears; but weeping always indicates the shedding of tears; and, when called forth by the sorrows of others, especially, it is an infirmity of which *no man* would be destitute.



SIMPLE BODILY PAIN.

465. PAIN—may be either bodily, or mental; simple, or acute. Bodily Pain, is an uneasy sensation in the body, of any degree from that which is slight, to

extreme torture; it may proceed from pressure, tension, separation of parts by violence, or derangement of the functions: mental pain—is uneasiness of mind: disquietude; anxiety; solicitude for the future; grief or sorrow for the past: thus we suffer pain, when we fear, or expect evil; and we feel pain at the loss of friends, or property. Pain and the like affections, indicate a pressure or straining.



ACUTE PAIN,

466. Bodily, or Mental, signifies a high degree of pain, which may appropriately be called AGONY, or ANGUISH; the agony is a severe and permanent pain; the anguish an overwhelming pain: a pang—is a sharp pain, and generally of short continuance: the pangs of conscience frequently trouble the person who is not hardened in guilt; and the pangs of disappointed love are among the severest to be borne: "What pangs the tender breast of *Dido* tear!"

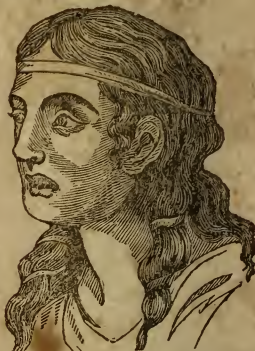


ADMIRATION.

467. A mixed passion consisting of wonder, mingled with pleasing emotions;

as veneration, love, esteem, takes away the familiar gesture and expression of simple love: it is a compound passion excited by something novel, rare, great, or excellent, either of persons or their works: thus, we view the solar system with admiration. It keeps the respectful look and attitude: the eyes are wide open, and now and then raised towards heaven; the mouth is open; the hands lifted up; the tone of voice rapturous; speaks copiously and in hyperboles.

468. Admiration—is looking at any thing attentively with appreciation; the admirer suspends his thoughts, not from the vacancy, but from the fulness of his mind: he is riveted to an object, which temporarily absorbs his faculties: nothing but what is good and great excites admiration; and none but cultivated minds are very susceptible of it; an ignorant person cannot admire: because he does not appreciate the value of the thing: the form and use must be seen at any rate.



ADMIRATION & ASTONISHMENT:

469. Implies confusion, arising from surprise, &c. at an extraordinary, or unexpected event: astonishment signifies to strike with the overpowering voice of thunder; we are surprised if that does, or does not happen, which we did or did not expect; astonishment may be awakened by similar events, which are more unexpected and more unaccountable: thus, we are astonished to find a friend at our house, when we supposed he was hundreds of miles distant; or to hear that a person has traveled a road, or crossed a stream, that we thought impassable.

figures show the *number*, and the *lower* the *kind*: the upper is the NUMERATOR and the lower the DENOMINATOR.

[illegible]

474. The Natural Diatonic Scale on the Musical Staff of 5 lines and 4 spaces.

1. Round for three voices in the key of C.

White sand and grey sand, White sand and grey sand, Who'll buy my white sand?

In singing ROUNDS, the different parts commence successively: this mode of practice is well calculated to make independent singers.

2. Round for four voices in the key of C.

Law.....rence! Law.....rence! Take your grist and go right
straight to mill, And see, my boy, that not a bit you spill

3. Round for four voices in the key of A Minor.

The bell that's in the ste - ple high, Is ring - ing mer - ri - ly.

4. Round for four voices in the key of G.

Be - fore you make a pro - mise, Con - si - der, well its im -

- por - tance; And, when made, en - grave it up - on your heart.

5. Round for three voices in the key of G.

The bell doth toll, Its echoes roll, I know the sound full well. I hear it ring, It

calls to sing, With its bim, bim, bim, bome, bell, Bome, bome, bim, bome, bell.

6. Round for four voices in the key of D.

Morn-ing is break-ing, Song-sters are wa-king ; All things are cheer-ly, When 'tis so ear-ly.

7. Round for four voices in the key of A.

When a wea-ry task you find it, Per-se-vere and ne-ver mind it, Ne-ver mind it, Ne-ver mind it.

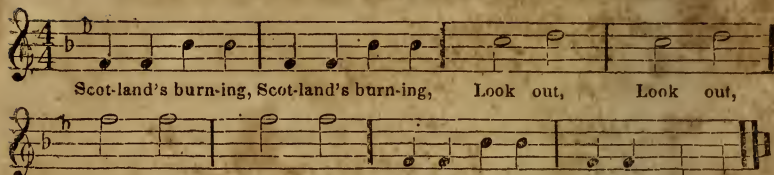
8. Round for four voices in the key of E.

Spi-rits bright! Make our la-bors light. Teach us all the
pleas-ing art, To do our work with cheer-ful heart.

9. Round for four voices in the key of F.

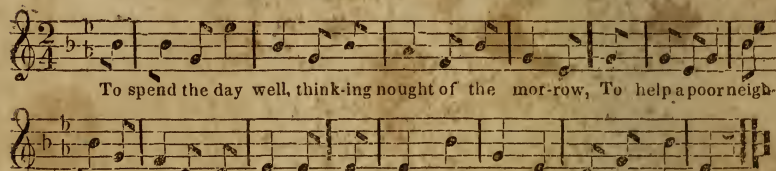
Sing it o - ver with your might, Never leave it, Never leave it, Till 'tis right.

10. Round for four voices in the key of B flat.



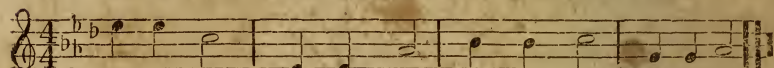
Scot-land's burn-ing, Scot-land's burn-ing, Look out, Look out,
Fire! Fire! Fire! Fire! Pour on wa-ter, Pour on wa-ter.

11. Round for three voices in the key of E flat.



To spend the day well, think-ing nought of the mor-row, To help a poor neigh-
bor in want or in sor-row, Gives peace, gives rest, makes happy, makes blest.

12. Round for four voices in the key of A flat.



Love of truth, Guide my youth, From my heart, Ne'er de-part.

13. Round for four voices in the key of C.

(The figures indicating the pitch of sounds.)

5 6 | 5 6 | 5 4 | 3 || 3 4 | 3 4 | 3 2 | 1 ||
Wel-come tru-ly is the sound, Mer-ry mer-ry is the round,

5 8 | 8 8 | 5 7 | 8 || 1 1 | 5 4 | 5 5 | 1 ||
Sing-ing loud-ly sing-ing hail, Sing cor-rect-ly all the scale.

14. Round for four voices in the key of C.

(The figures showing the pitches as above.)

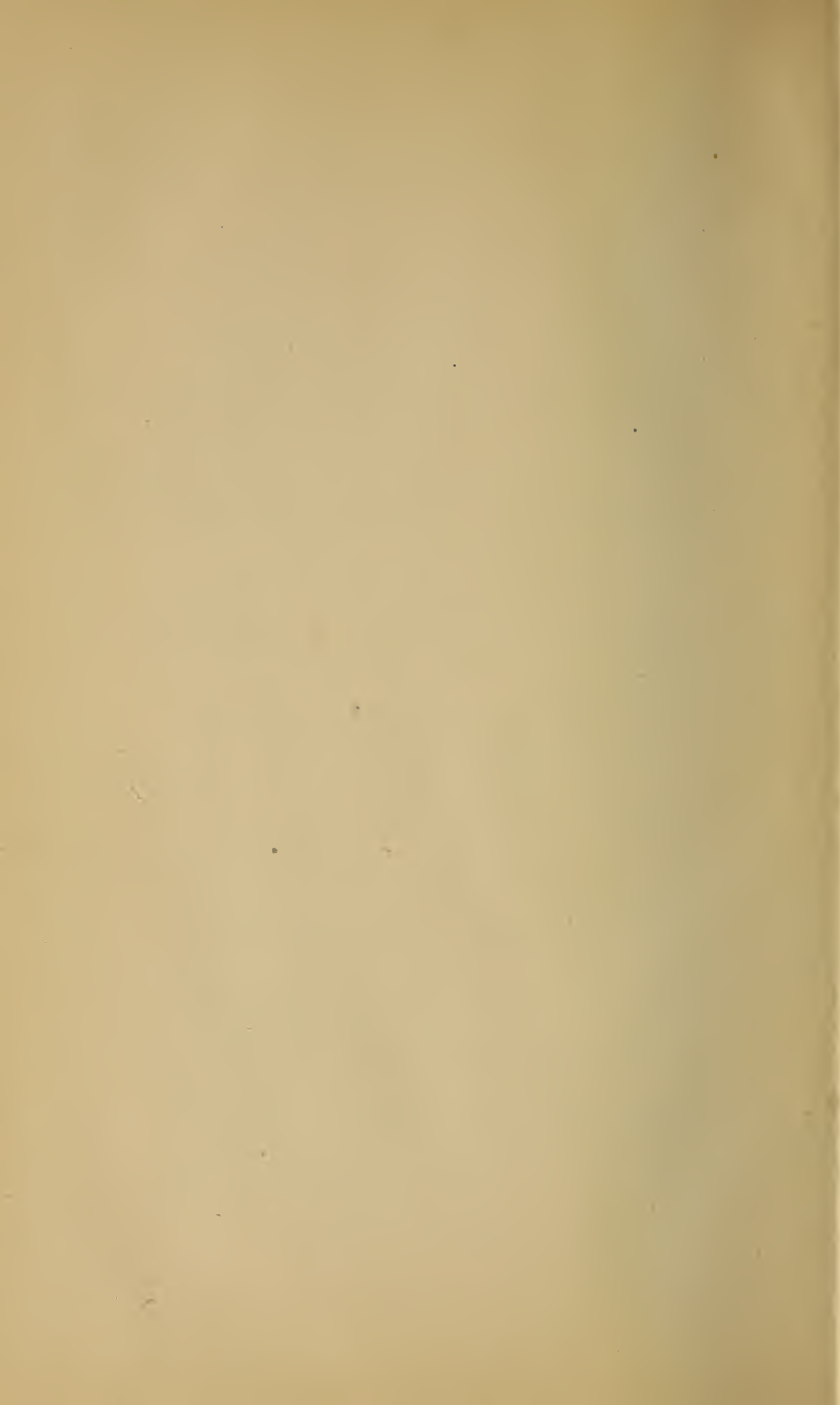
5 5 | 8 || 2 2 | 3 || 5 3 | 8 || 5 5 | 3 ||
It is cold, It is cold, Cold weath-er, Cold weath-er.

15. Round for three voices in 6-8 time, key of G.

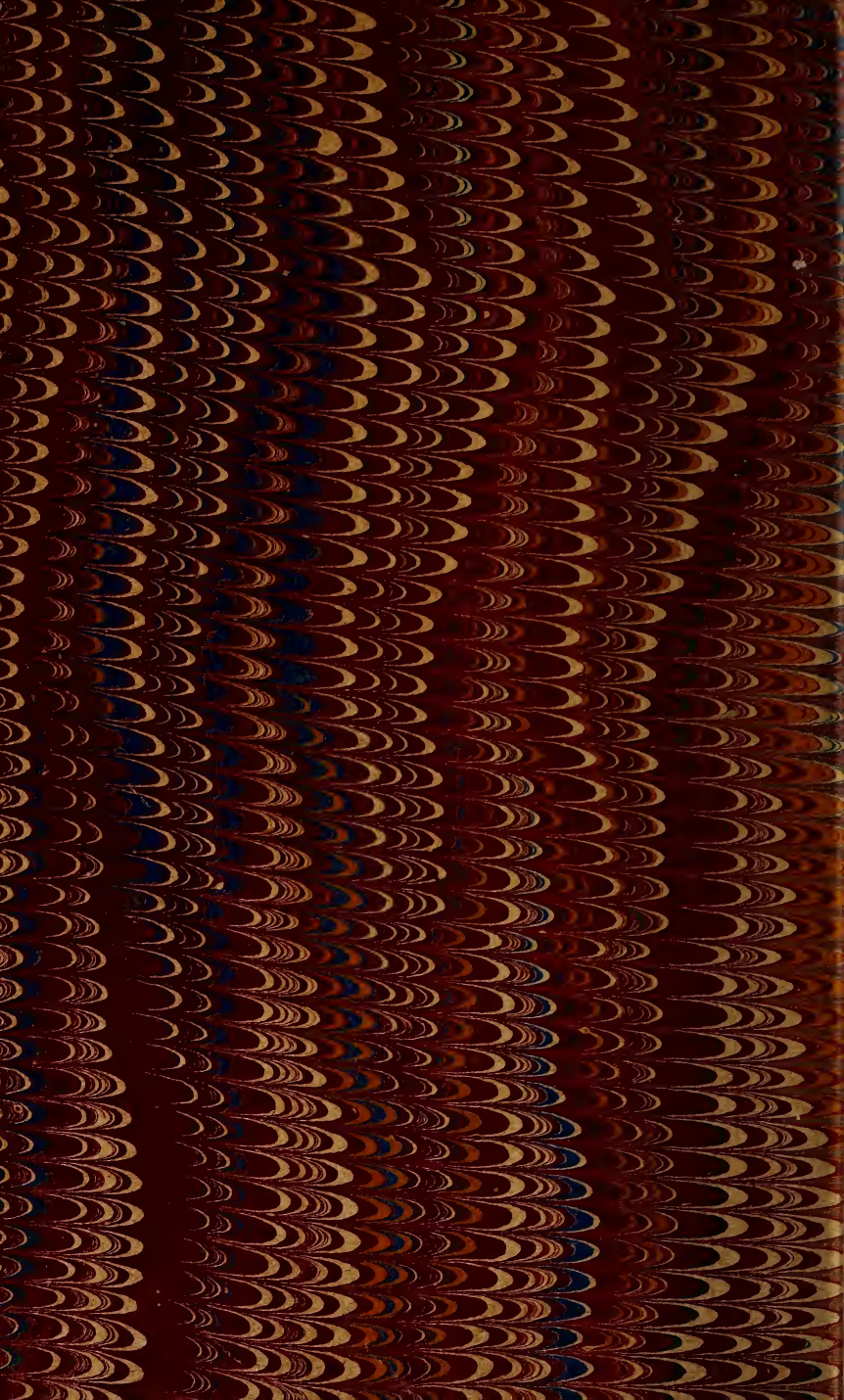
(7 indicates the 8th note rest.)

1 2 3 2 3 4 | 3 2 1 (7) || 3 4 5 4 5 6 |
Cheer-i-ly, cheer-i-ly sound the strain; Hap-pi-ly, hap-pi-ly

5 4 3 (7) || 1 (7) 4 (7) | 5 5 1 (7) ||
met-a-gain; All, all, all are here.









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